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...DELHI SANGITA SAMAJ

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Indian Music Journal

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PICTURES

(in the Supplement)

PURANDARADASA, HARIDAS, TANSEN, SYAMA SASTRI

TYAGARAJA, DIKSHITAR, BHATKHANDE, VISHNU DIGAMBAR

●

Music Meet, November 1967

1. A section of the audience 2. Tyāga-Bhārati Children's Music

●

TIRUKKOḌIKĀVAL KRISHṆAIYAR OMKĀRNĀTH ṬHĀKUR
ĀNANDA K. COOMĀRASWĀMY BARE GULĀM ALI KHĀN

In respect of reproductions we are grateful to the authors and publishers.

INDIAN MUSIC JOURNAL

Half-yearly Śaka 1890 Vaiśākha Number 9

(V—1)

CONTENTS

		Page
Note on Transliteration		6
Vēdic Voice		7
Raindrops		8
GENERAL		
Call of the Upanishad		9
The Mind of Man		10
Aurobindo on Kṛishṇa		11
Integral Education		12
Over Fifty Years Ago—II		13
Tempering is Tampering		19
Preservation and Enrichment		20
Music Causerie		21
Glimpses of Music Education in U.K.	*R.C. Mehta*	26
BIOGRAPHY		
Tirukkōḍikāval Kṛishṇaiyar	*P. Sambamoorthy*	28
Ānanda K. Coomāraswāmy	*Padmās*	30
Omkārnāth Ṭhākur	*V.C.M.*	32
Barē Ghulām Ali Khān	*Vinayachandra*	35
SPECIAL		
The Dandy Donkey (Grandma's Tale—2)	*'Kalian'*	37
Creative use of Music and Dance		38
1. The Secret of Life		
2. Pibarē Kṛishṇarasam		
SYNOPSES		
Saṅgītarāja	*Premlata Sharma*	46
Reconstruction of Jāti-s	*K.C.D. Brahaspati*	49
SYMPOSIUM		
Music and Musicology—Part III		
Saṅgītaśāstra and Śāstrīya Sāṅgīta	*H.S. Powers*	52
Dimensions of Musicology	*R. Srinivasan*	57
SUPPLEMENT		
Pictures, songs, articles, advertisements, etc.		

NOTE ON TRANSLITERATION

It is hoped that the use of diacritical marks in transliteration of Indian words will be welcomed by the general reader when he has overcome the initial unfamiliarity. As far as possible, the spellings are kept close to popular usage. The scheme followed is mainly after Monier-Wiliams's Sanskṛit-English Dictionary, except for ch (c) and ch̤ (ch) and a few additions to represent certain sounds peculiar to South Indian languags.

The plural sign 's' of English, when affixed to Indian terms, is preceded by the hyphen (-).

Spellings of contemporary proper names follow current usage; no phonetic spelling or mark is generally attempted. Captions, small types and special types are not diacritically marked.

अ	a	क्	k	ड्	ḍ	म्	m
आ	ā	ख्	kh	ढ्	ḍh	य्	y
इ	i	ग्	g	ण्	ṇ	र्	r
ई	ī	घ्	gh	त्	t	ற்	ṟ (Tamil)
उ	u	ङ	ṅ	थ्	th	ल्	l
ऊ	ū	च्	ch	द्	d	ळ्	ḷ
ऋ	ṛi	छ्	ch̤	ध्	dh	ழ்	ḻ (Tamil)
ॠ	ṛī	ज्	j	न्	n	व्	v or w
ए	(short) e	झ्	jh	प्	p	श्	ś
ए	(long) ē	ञ्	ñ	फ्	ph	ष्	sh
ऐ	ai	ट्	ṭ	ब्	b	स्	s
ओ	(short) o	ठ्	ṭh	भ्	bh	ह्	h
ओ	(long) ô						
औ	ou					:	ḥ (Visarga)

No distinction is made between *anusvāra* and *ardha-anusvāra*; 'm' or 'n' may stand for either.

INDIAN MUSIC JOURNAL

रसो व सः

BLISS IS HE

Number 9 April-May 1968

VEDIC VOICE

ॐ

स वा एष महानज आत्मा
अजरोऽमरोऽमृतोऽभयो ब्रह्म ।
अभयं वै ब्रह्म ।
अभयं हि वै ब्रह्म
भवति य एवं वेद ॥

ॐ

Om

Verily, that great unborn Self,
unageing, undying, immortal, fearless, is Brahman ;
Verily, Fearlessness is Brahman ;
Verily, he who knows thus
becomes Fearlessness that is Brahman.

Om

RAINDROPS

Nāda-samudra aparampār, kāhū na pāyou pār, apār bhêd,
kêtê gunī-gandharv, yaksha-kinnara rachi-pachi hār rahê,
sur-nar-munī guni chāroum Vêd.

Boundless is the Ocean of *Nāda* ; of infinite variety,
it has no beginning, no end.
The *Gandharva-s*, *Yaksha-s*, *Kinnara-s*, *Dêva-s* and Sages—
aye, the very *Vêda-s*—fail to comprehend it.

—TANSEN

Mūlādhāraja-Nāda-meruguṭa mudamagu Mōkshamurā
kōlāhala-saptasvara-gṛihamula gurutê Mōkshamurā, O manasā

Mōksha is the experience of bliss,
of *Nāda* emanating from the *Mūlādhāra* ;
It is Salvation to realize, O mind,
the resplendent regions of the *Saptasvara-s*.

—TYAGARAJA

Varasitagiri-nilayini priyapraṇayuni Parāśakti manavini vinumā
Mariyāda-lerugani dushprabhula kōri vinutimpaka varambosagi...

O Divine Mother ! Beloved consort of the mighty Lord
of the Silvery Peak ! pay heed to my prayer ;
grant me this boon that I never shall seek
and fawn on the pseudo-patrons of art and letters.

—SYAMA SASTRI

Tāḷam, Tāḷam, Tāḷam ;
Tāḷattirkōr taḍai-yuṇḍāyin,
Kūḷam, kūḷam, kūḷam.

Rhythm, rhythm, rhythm ;
Rhythm broken, is but
pest, pest, pest.

—SUBRAHMANYA BHARATI

When griping grief the heart doth wound,
and doleful dumps the mind oppress,
then music, with her silver sound,
with speedy help doth lend redress.

—SHAKESPEARE

Yea, music is the prophet's art ; among the gifts that God hath sent one of the most magnificent.

—LONGFELLOW

The art of producing good music from a cultivated voice can be achieved by many, but the art of producing that music from the harmony of a pure life is achieved very rarely.

—MAHATMA GANDHI

Call of the Upanishad

Through fear of Him the Wind (Vāyu) doth blow.
Through fear of Him the Sun (Sūrya) doth rise.
Through fear of Him both Agni (Fire) and Indra
And Death (Mṛityu) as fifth do speed along.

× ×

This is a consideration (mīmāmsā) of bliss.

Let there be a youth, a good (sādhu) youth, well read, very quick, very firm, very strong. Let this whole earth be full of wealth for him. That is one human bliss.

A hundred human blisses are one bliss of the human Gandharva-s (genii)—also of a man who is versed in the scriptures (śrōtriya) and who is not smitten with desire.

A hundred blisses of the human Gandharva-s are one bliss of the divine Gandharva-s—also of a man who is versed in the scriptures and who is not smitten with desire.

A hundred blisses of the divine Gandharva-s are one bliss of the fathers in their long-enduring world—also of a man who is versed in the scriptures and who is not smitten with desire.

A hundred blisses of the fathers in their long-enduring world are one bliss of the gods who are born so by birth (ājāna-ja)—also of a man who is versed in the scriptures and who is not smitten with desire.

A hundred blisses of the gods who are born so by birth are one bliss of the gods who are gods by work (karma-dēva), who go to the gods by work—also of a man who is versed in the scriptures and who is not smitten with desire.

A hundred blisses of the gods who are gods by work are one bliss of the gods—also of a man who is versed in the scriptures and who is not smitten with desire.

A hundred blisses of the gods are one bliss of Indra—also of a man who is versed in the scriptures and who is not smitten with desire.

A hundred blisses of Indra are one bliss of Bṛihaspati—also of a man who is versed in the scriptures and who is not smitten with desire.

A hundred blisses of Bṛihaspati are one bliss of Prajāpati—also of a man who is versed in the scriptures and who is not smitten with desire.

A hundred blisses of Prajāpati are one bliss of Brahma—also of a man who is versed in the scriptures and who is not smitten with desire.

× × ×

Both he who is here in a person and he who is yonder in the sun—he is one.

He who knows this, on departing from this world, proceeds on to that self which consists of food, proceeds on to that self which consists of breath, proceeds on to that self which consists of mind, proceeds on to that self which consists of understanding, proceeds on to that self which consists of bliss.

—Taittiriya Upanishad, Eighth Anuvaka (Tr. by Robert Ernest Hume)

The Mind of Man

Thought seems to be transmitted, like electromagnetic waves, from one region of space to another. We do not know its velocity. So far it has not been possible to measure the speed of telepathic communications. Neither biologists, physicists, nor astronomers have taken into account the existence of metapsychical phenomena. Telepathy, however, is a primary datum of observation. If, some day, thought should be found to travel through space as light does, our theories about the constitution of the universe would have to be modified. But it is not sure that telepathic phenomena are due to the transmission of a physical agent. Possibly there is no spatial contact between individuals who are in communication. In fact, we know that mind is not entirely described within the four dimensions of the physical continuum. It is situated simultaneously within the material universe and elsewhere. It may insert itself into the cerebral cells and stretch outside space and time, like an alga, which fastens to a rock and lets its tendrils drift out into the mystery of the ocean. We are totally ignorant of the realities that lie outside space and time. We may suppose that a telepathic communication is an encounter, beyond the four dimensions of our universe, between the immaterial parts of two minds. But it is more convenient to consider these phenomena as being brought about by the expansion of the individual into space.

The spatial extensibility of personality is an exceptional fact. Nevertheless, normal individuals may sometimes read the thoughts of others as clairvoyants do. In a perhaps analogous manner some men have the power of carrying away and convincing great multitudes with seemingly commonplace words, of leading people to happiness, to battle, to sacrifice, to death. Caesar, Napoleon, Mussolini, all great leaders of nations grow beyond human stature. They encircle innumerable throngs of men in the net of their will and their ideas. Between certain individuals and nature there are subtle and obscure relations. Such men are able to spread across space and time and to grasp concrete reality. They seem to escape from themselves, and also from the physical continuum. Sometimes they project their tentacles in vain beyond the frontiers of the material world, and they bring back nothing of importance. But like the great prophets of science, art, and religion, they often succeed in apprehending in the abysses of the unknown, elusive and sublime beings called mathematical abstractions, Platonic ideas, absolute beauty, God. ...

Modern society ignores the individual. It only takes account of human beings. It believes in the reality of the universals and treats men as abstractions. The confusion of the concepts of individual and of human being has led industrial civilization to a fundamental error, the standardization of men. If we were all identical, we could be reared and made to live and work in great herds like cattle. But each one has his own personality. He cannot be treated like a symbol.

—ALEXIS CARREL in *Man, the Unknown* (Wilco, 1959)

Aurobindo on Krishna

The Gods already exist, they are not created by man, even though he does seem to conceive them in his own image ;—fundamentally, he formulates as best as he can what truth about them he receives from the cosmic Reality. An artist or a *bhakta* may have a vision of the Gods and it may get stabilised and generalised in the consciousness of the race and in that sense it may be true that man gives their forms to the Gods ; but he does not invent these forms, he records what he sees ; the forms that he gives are given to him. In the "conventional" form of Kṛishṇa men have embodied what they could see of his eternal beauty and what they have seen may be true as well as beautiful, it conveys something of the form, but it is fairly certain that if there is an eternal form of that eternal beauty, it is a thousand times more beautiful than what man had as yet been able to see of it. ...

The historicity of Kṛishṇa is of less spiritual importance and is not essential, but it has still a considerable value. It does not seem to me that there can be any reasonable doubt that Kṛishṇa the man was not a legend or a poetic invention but actually existed upon earth and played a part in the Indian past. Two facts emerge clearly, that he was regarded as an important spiritual figure, one whose spiritual illumination was recorded in one of the *Upanishad-s*, and that he was traditionally regarded as a divine man, one worshipped after his death as a deity ; this is apart from the story in the *Mahābhārata* and the *Purāṇa-s*. There is no reason to suppose that the connection of his name with the development of the *Bhāgavata* religion, an important current in the stream of Indian spirituality, was founded on a mere legend or poetic invention. The *Mahābhārata* is a poem and not history but it is clearly a poem founded on a great historical event, traditionally preserved in memory ; some of the figures connected with it, Dhṛitarāshṭra, Parīkshit, for instance, certainly existed and the story of the part played by Kṛishṇa as leader, warrior and statesman can be accepted as probable in itself and to all appearance founded on a tradition which can be given a historical value and has not the air of a myth or a sheer poetical invention. ...

The story of Bṛindāvan is another matter ; it does not enter into the main story of the *Mahābhārata* and has a *Purāṇic* origin and it could be maintained that it was intended all along to have a symbolic character. At one time I accepted that explanation, but I had to abandon it afterwards ; there is nothing in the *Purāṇa-s* that betrays any such intention. It seems to me that it is related as something that actually occurred or occurs somewhere. The *Gōpī-s* are to them realities and not symbols. It was for them at the least an occult truth, and occult and symbolic are not the same thing ; the symbol may be only a significant mental construction or only a fanciful invention, but the occult is a reality which is actual somewhere, behind the material scene as it were and can have its truth for the terrestrial life and its influence upon it may even embody itself there. The *Līlā* of the *Gōpī-s* seems to be conceived as something which is always going on in a divine Gōkul and which projected itself in an earthly Bṛindāvan and can always be realised and its meaning made actual in the soul. It is to be presumed that the writers of the *Purāṇa-s* took it as having been actually projected on earth in the life of the incarnate Kṛishṇa and it has been so accepted by the religious mind of India.

—SRI AUROBINDO in 'On Yoga-II' (Sri Aurobindo Ashram)

Integral Education

It will be found that the varieties of children's play are capable of being co-ordinated and developed in four directions, corresponding to the four basic mental functions, and that when so developed, the play activity naturally incorporates all the subjects appropriate to the primary phase of education.

From the aspect of *feeling* play may be developed by personification and objectivation towards DRAMA.

From the aspect of *sensation* play may be developed by modes of self-expression towards visual or plastic DESIGN.

From the aspect of *intuition* play may be developed by rhythmic exercises towards DANCE and MUSIC.

From the aspect of *thought* play may be developed by constructive activities towards CRAFT.

These four aspects of development, DRAMA, DESIGN, DANCE (including MUSIC) and CRAFT, are the four divisions into which a primary system of education naturally falls, but together they form a unity which is the unity of the harmoniously developing personality.

Actually they include all the subjects normally taught in elementary schools in separate and unrelated classes. Drama includes the various modes of communication, such as elocution, reading, and English. Dance incorporates music and physical training. Design includes painting, drawing and modelling. Craft includes measurement (elementary arithmetic and geometry), gardening, biology, farming, needlework, and some elementary physics and chemistry, structure of materials, composition of foodstuffs, fertilizers, etc.

These aspects of education are aspects of one process, and cannot be departmentalized without harm to one another. The fundamental play is a drama, the unfolding drama of creation and discovery, a drama called GROWTH, and it involves craft, design and dance as necessary co-operative activities.

As a child grows, he will develop a bias, according to his temperamental disposition, along one of the four directions of originating activity. The ideal is, of course, the harmonious development of all the mental functions, but there is not one ideal of human personality, nor even four, but four main groups with different combinations of the three subordinate functions under the dominant trait. But it is not until adolescence that the combination assumes its final pattern, and until that phase of development is reached it is not practicable to partition the educational system according to temperamental disposition—that is to say, to start vocational education. But this does not, of course, exempt a teacher at the primary stage from the necessity of adapting a general system to the requirements of particular types.

Primary education should have as its ideal an individual in whom all the mental functions grow harmoniously together. It is in this sense that we can return with deeper understanding to Edmond Holmes's statement, that the function of education is to foster growth. *(cf.* I M J-4—"Music for all" : *Education means the process of helping the organic growth of the individual and social man.*—Ed.*)*

HERBERT READ in 'Education through Art' (Faber and Faber)

Over Fifty Years Ago—II

THE ALL-INDIA MUSIC CONFERENCE, BARODA

Abraham Panditar's Statement

I have read the account of the above conference held on the 20th of March 1916 and the succeeding days at Baroda, from the pen of Mr. Clements, I.C.S. This seems to be an account of what Mr. Clements thought about what happened there. It is but natural that accounts of a scientific conference should vary according to the different stand-points from which the proceedings are viewed by different artists. The two most important subjects discussed at the conference (1) the Srutis in use in Indian music and (2) how far the Staff notation could be made use of by all for noting down Indian Ragas. I desire to make a few remarks on the above subjects.

One of the most noteworthy figures in the conference was that of Mr. Clements who practically demonstrated his views as regards Srutis and their calculations based upon those of Sarnga Dev by means of Harmonium specially constructed for the purpose. The concord between Swarams was determined by arithmetical calculations and the pitch thereof was at the same time sounded on the Harmonium. He was warmly supported by Mr. Deval who had brought a number of books and an instrument known as the Bhin for demonstration thereon. Besides the time that had been allotted for them at the several meetings they were given free permission to controvert views that were opposed to them at all times. As their views on Srutis were against those of Mr. Bhatkandi and others, there was a pleasant war of words between them almost every five minutes. The musical experts present there were closely watching those altercations with as much zest as that of people who had staked their all on a favourite race horse. Such a fight was of course necessary for arriving at truth which might be of use to all musicians. This question of Srutis was discussed off and on almost every day.

Besides this on the 22nd of March, I read my essay the whole morning session ($3\frac{3}{4}$ hours) as regards the Srutis of Indian music and practically demonstrated the same on the Veena. It was there pointed out that the disciples of Sarnga Dev, while professing to follow his measurements, really followed the Sa-Pa ($\frac{2}{3}$) and Sa-Ma ($\frac{3}{4}$) system of Pythagoras, that this was against the system of Sarnga Dev, that the 13 Srutis for Sa-Pa and the 9 Srutis for Sa-Ma of Sarnga Dev could never be obtained if Sa-Pa was taken to be equal to $\frac{2}{3}$ and Sa-Ma to $\frac{3}{4}$. It was also clearly demonstrated that the Sruti system of Sarnga Dev as well as of those who followed $\frac{2}{3}$ and $\frac{3}{4}$ rule would never be scientific nor would they agree with Srutis that have been in use from time immemorial amongst the Tamilians handed down for generations. This was the subject of my first essay.

The second essay dealt with the musical efficiency of the ancient Tamilians as it was found in Silappadikaram, written about 1850 years ago by Ilankovadigal, and Tholkaupiam, placed at the Sangam before Athankote Asan who lived in South Madura (or destroyed Lemuria) about 8000 years ago during the reign of Nilantharutheruvil Pandyan, the Conqueror. It was pointed out there how the ancient Tamilians derived 12 Swarams by the Sa-Pa and the Sa-Ma series and used them in their Yal and how they

derived 12000 different ragas by the change of Grahaswarams. Again, it was shown how by the help of the cycle of 12 rasis, the 12 Swarams were obtained at the seventh places proceeding by Sa-Pa series towards the right, and how the same Swarams were obtained at the fifth places proceeding by the Sa-Ma series towards the left. It was shown how each of the rasis was subdivided into two Alagus and ganam was made in the 22 Alagus, only omitting an Alagu each in Vilari and Kaikilai. The four kinds of Yal setting fourth the Swarams to be omitted in the ganam and the four sub-divisons of Jathis in each of the Yals were also explained. It was pointed out that these rules had become obsolete when Bharata in the V Century and Sarnga Dev in the XIII Century wrote their works on music. Their 22 Srutis in the Octave became a stumbling block to all, and this, along with the $\frac{2}{3}$ and $\frac{3}{4}$ system of Pythagoras, made matters worse.

This over, it was shown how ganam was made in Ayapalai with 12 Alagus, in Vattapalai with 24 Alagus, in Thirikonapalai with 48 half or two for each of the 24 Alagus and in Chathurapalai with 96 quarter Alagus or 2 for each of the 48. A table showing the 67 Ragas derived from the above four Palais, and the table showing the fractions according to Geometrical Progression. number of vibrations, length of wire and cents for the 12 half Swarams, 24 quarter-Swarams, 48 one-eighth Swarams and 96 one-sixteenth Swarams were given. Practical demonstrations of ragas given in the four Palais were given according to the wishes of the members. It was listened to with rapt attention by the Karnatic as well as the Hindustani musicians assembled there. Sackruddin Saheb, the court musician of Oodaipur, himself joined in the demonstration of the 24 srutis with Veena and appreciated and admitted the System. When my daughters Maragathavalli Ammal (Mrs. Duraipandian) and Kanagavalli Ammal (Mrs. Navamoney) sang the 24 Srutis without the help of the Veena the whole assembly was in raptures and clapped their hands saying that a new musical era had dawned upon the world, that there was no longer any necessity for investigating the question of Srutis, and that the Systems of Srutis of such and such people had been sent to the bottomless pit for ever ! Atiya Fyzee Rahimin Begum, the accomplished and enlightened lady, was so delighted with the performance that she invited Mr. Clements and Mr. Bhatkandi to a very close examination of the Veena and to bestow all thought upon the demonstration. A number of Keertanams were also sung by my daughters to demonstrate the use of very minute Swarams. When the demonstration was over, I threw out a challenge asking musicians to come forward and state their objections, if any, before the learned audience. None came forward with any objection. Many remarked that the 22 Sruti system should be given up for ever and that there was no need for any further investigation.

His Highness the Gaekwar and Her Highness the Maharani expressed a desire to hear the same themselves. So before a select audience consisting of the Royal family including their Highnesses, His excellency Dewan V. P. Madava Row, President the Nawab Ali Khan, Mr. Clements, Mr. Bhatkandi and Mrs. Atya Begum and a few other select people, my daughters and myself were asked to repeat the demonstration of the previous day. So the same thing was gone through once more. Mr. Panchapakesa Bagavatar, Mr. N. P. Subramania Iyer, Mr. Fyzee Rahimin, Mr. Sundara Pandian and Mrs. Pakiam Abraham were also present. I then pointed out how this conference organised by His Highness came just in time, to

set the minds of musicians at ease, as the whole Sruti system of Indian music had been in a state of doubt owing to the disappearance of the ancient eminent music of the Tamilians and the appearance of the 22 Sruti system of Sarng Dev, made worse by the 2/3 and 3/4 System of Pythagoras, and finished with a prayer for blessings on His Highness for having given orders to translate the ancient Tamil work Tholkapiam into the English language.

I then demonstrated to those assembled, within ten minutes, how the Srutis derived by proceeding by 2/3 and 3/4 and the 22 Srutis had never been in use in music and how they could never be used in the future.

It was also explained clearly how the calculations of Sarnga Dev given in his sutras could be correctly obtained by Geometrical progression.

This was followed for 45 minutes by a few Karnatic and other Keertanams where the 24 Srutis of the Octave and more minute Srutis occurred.

His Highness the Maharaja and Her Highness the Maharani were much delighted and expressed their grateful thanks.

I had already written to Mr. V. N. Bhatkandi that those who read essays on Srutis must practically demonstrate their theories, and that theories without a demonstration should be discarded. The same was emphasised by me on the 22nd and I demanded practical demonstration for the benefit of the audience. Again, on the 23rd when Mr. Clements read his essay on Srutis I requested him to demonstrate whether the 22 Srutis of his special Harmonium constructed after the System of Sarnga Dev agreed with the Srutis in pratical use. It was decided by the members as well as the President, Mr. Thakur Nawab Ali Khan, that the swarams of the Harmonium of Mr. Clements were rather flat when compared with the swarams of the Ragam Kapi as sung by Sackruddin Saheb of Oodaypur and other Vidvans. In addition to this it was also argued that the interpretation of Sanskrit Sootras was inaccurate ; and then some of the Sanskrit experts came forward and gave the right interpretation which ended all controversy.

In spite of repeated demonstrations, Mr. Clements had to acknowledge that the Swarams of his Harmonium were really flatter and thus the controversy as regards the usefulness of his instrument practically ended here. I consider this to be one of the most definite results arrived at by the conference, as it consumed the greater part of their time, as it was a question which was very freely discussed, as it was based upon the system of Sarnga Dev and as some of the members took objection to it. The truth of this is well known to Mr. Nawab Ali Khan, the President, to Dewan Saheb V. P. Madava Row Avergal who managed the affairs of the conference and to the other members. It would have been some good if Mr. Clements had made mention of this.

The next morning at the conference Mr. Clements said that I followed the System of Equal Temperament of the westerners which was unsuited to Indian melody and argued that Indian ganam should be according to 22 Srutis. Then with the permission of the President I made the following observations for 3/4 of an hour :—

(1) That the term 22 Srutis in the octave is due to Sarnga Dev's misconception of the 24 Alagus Sruti system of the ancient Tamilians.

(2) That the system 22 Srutis is wrong because, calculating the series by the Sa-Pa system instead of getting 13 Srutis for each of the steps we get 12 for Pa, Ri and 11 for Dha, Gha.

(3) That the 13th Sruti of Sarnga Dev, or Pa gets 709 cents according to him while according to the adherents of the 2/3 system it gets 702 cents and that, neither of these coincides with the exact Pa which is in practical use.

(4) That the calculations 2/3 or 3/4 never completely finish the Octave.

It was further pointed out to Mr. Clements that, according to Sarnga Dev, the Srutis of an Octave should be a gradually ascending series without admitting any other possible sound between, that when two Srutis of Sa change their graham the Ga and Ni obtain the places of Ri and Dha, that again quoting from his own book according to Sarnga Dev when three Srutis change their graham, Ri and Dha with 3 Srutis obtain the places of Sa and Pa. Inspite of all these statements he (Mr. Clements) gives Srutis with unequal measurements. Srutis whose cents are as varied as 71, 41, 22, 90 and 49. Swarams with such unequal intervals will never suit the process of singing Graha-Swarams, They are entirely unsuited to music. Professor Owen and Mr. Waterhouse mention that even the apes of Java sang the chromatic scale without a flaw ! The Western musicians mention that, in tuning a piano by fifths, one should not be rigid but must have the fifth slightly flatter. Equal temperament was used by Mozart and Beethovan only 120 years ago, whereas the Tamilians have been using the system very commonly for the past 2000 years and more. The same system continues even today. They were demonstrated yesterday on the Veena. I fully believe that this system alone has come to stay. I shall be pleased if Mr. Clements could refute my system. Criticisms and remarks were called for and none came forward with any and the meeting terminated.

In the afternoon an essay was read by my daughter Maragathavalli Ammal (Mrs. Duraipandian) in which she stated that the English staff notation as understood by many could form the basis for noting the Indian Srutis, that minuter Srutis could be marked by numbers pertaining to particular Alagus of the Srutis and that Indian Ragas and Keertanams could be divided into bars according to the time in which they are written. To illustrate this practically she had reduced to staff notation the Pallavis of four Keertanams in Ayapalai, Vattapalai, Thirikonapalai and Chathurapalai and these were sung before the audience. A Keerthanam in the Ragam Katanakuthoogalam was sung which so attracted the attention of Mr. Fredilis, the Band master of Baroda, that he expressed a desire that it should be reduced to staff notation. It was accordingly done by my daughter and it was reproduced by Mr. Fredilis in the flute who expressed to the audience the advantage of Staff-notation for Indian music. It would have been very gratifying if Mr. Clements had included these facts in his account.

Mr. Clements who was present throughout the conference, seeing that I am acquainted with English musical notations says that I am reading English Music into Indian music by adopting Equal temperament and that I reject the theories of Bharata and Sarnga Dev. It is true that I reject Sarnga Dev so far as he says there are 22 Srutis in the Octave which will never suit modern music, and it is equally true that the 12 tempered

notes of the westerners exactly correspond to the 12 Swarams used by the ancient Tamilians thousands of years. Mr. Clements does not subscribe to the above two statements, and hence his criticism.

To ask a few plain questions, who rejected the Harmonium of Mr. Clements constructed by him to suit the 22 Srutis of Sarnga Dev ? Was it I alone or the President and members of the All India Music conference ? Are not the 12 Swarams of a harmonium, the 12 Swarams of a Veena and the 12 main Swarams sung by all Indian vocalists one and the same ? Are these not after equal temperament ? Did not the conference in a body resolve to make the use of the staff notation in these 12 Swarams for Hindusthani Ragams for beginners ? Was I the only supporter of these 12 Swarams ; were not the adherents of Sarnga Dev and the advocates of the 22 Srutis present there ? Why were they not bold enough to stand up and refute these ? Am I to blame because I made use of Geometrical Progression for the calculations of the 12 Swarams, the 24 Srutis and the minuter ones ?

Again, which is prior, whether the system which is found in Silappadikaram written in the first century by Ilankovadigal or that of Mozart and Beethoven dating from the beginning of the 19th century ?

Many writers on Srutis say that Sa-Pa=2/3 and give 702 cents for Pa. But it has 701.955 cents. If 701.955 were added on to this and if the result was subtracted from 1200, the cents for the Octave, we get 203.910 or the cents for Ri. This is the process by which each of the other Sthanams is obtained. The octave must exactly finish at 1200. But it does not really finish so, as Sa-Pa, taken to be 2/3, is incorrect. By the principle of 2/3, the 22 Srutis finish at 1043 cents, thus falling short of 157 cents. But if we proceed 24 steps by the Sa-Pa series we get 1247 cents. As it is nearer 1200 than the result of the other it is clear that the system of 4 Srutis is better than Sa-Pa 2/3 system or 702 cents for Pa. It is also clear that Ri and Dha with 3 Srutis each should in reality have four Srutis. This system of 3 Alagus Srutis for Ri and Dha is found in the system of Neythal Yal of the ancient Tamilians where one Alagu for Ri and Dha was purposely left out,

Are the 12 Swarams of an octave which stand in the relation of Inai and Kilai, with 24 Alagus in practical use, in Karnatic music, at the present day the correct ones or the system of Sarnga Dev with 22 Srutis which was rejected the other day at the Conference, as the Harmonium constructed for that special purpose was found to be deficient in the Swarams pertaining to the Karaharapriya or Kapi Ragas ? We know that 2/3 can never divide itself completely nor can it multiply itself completely, it is a recurring decimal. This spectre which has been dominating Western music for 2500 years has also begun its devilish work in India. The right Swarams in vogue can never be obtained by this method. I hope that musicians will never hereafter use this measurement for determining the fractions and vibrations of Srutis. It is found that these 12 Swarams with equal measurements were used by the ancient Tamilians, that by the change of graham of these Swarams many ragas were generated, that even milk women, the simplest among the ancient Tamilians, sang their Aychiarkuravi with the help of grahaswarams, that when the book treating about them gradually fell into disuse many new theories were put forward, and that

the westerners in the course of their researches adopted these swarams with Equal Temperament. It is not a theory of my own. Any one anxious to locate the Swarams one is daily using in a stringed instrument will find that they are the same as used by the ancient Tamilians for years.

I asked the other day a Bhagavather who considers himself well versed in Music as well as in the theory of Sarnga Dev, if he could compose a Ragam with the help of the 22nd Srutis of Sarnga Dev, with a given Lakshanam of the same author. He replied that he would be able to do the same after two months ! When pressed to give his opinion as regards the system by which he had become proficient in music he only blinked ! The Dwavimsati srutis had never been in practical use at any time in India. To introduce them here will be derogatory to the ancient and dignified music of South India !

To write of the proceedings of a conference in Baroda, without having attended it, can be of very little use to any. I am reluctant to enter into a controversy with people who venture to write without a personal knowledge of what transpired. It would be well, if gentlemen such as the President of the conference, and other responsible people, write on the subject.

I read the account of Mr. Clements as well as that of Mr. Subramania Shastrial in the Madras Mail. I am at a loss to know why Mr. Clements is writing to Mr. Shastrial in private instead of openly ventilating his theories in the papers ! He does not evidently like the idea of being criticised.

Members of the All India Music Conference ! In as much as the editors of the "Madras Mail", "Swadesa Mitran", "Hindu" and "New India" declined to publish this on account of its lengthiness, I had to print it myself and distribute it to you. If either the President or the Secretary had written an account at the time it would have been fairer. I had to write this as Mr. Clements had omitted a few vital points. If my readers who are members of the conference would write about the truth or the otherwise of my statements and their own ideas as to my theory and the practical demonstration thereon I shall be pleased to print and circulate them to all the members.

—From 'Karunamirthasagaram' (1917)

[Part I appeared in IMJ-8. In order to be faithful to the original no diacritical or other markings have been made.]

Tempering is Tampering

Tyāgarāja's *Kaddanuvāriki* and *Koluvamaregada* emphasize, alike, the importance of the time-honoured *Tambura* for the purpose of drone—and not of the now unfortunately prevailing Harmonium. "Whoever advocates," observed Mr. Clements of the Bombay Civil Service, "the use of tempered instruments—such as the Harmonium—doubtless is quite unaware of their utter inadequacy to give any idea of Indian intonation". ("*Introduction to the Study of Indian Music*"). Another careful European student of Indian Music, Mr. Fox Strangways, was struck with the strange ways, wherein the Indians admired and adopted the western instrument and indignantly remarked :

"If the rulers of Native States realised what a deathblow they were dealing at their own art by supporting or even allowing a brass band ; *if the clerk in a Government Office* understood the indignity he was putting on a song by buying the gramophone which grinds it out to him after his day's labour ; if the Muhammadan (and for that matter even the Karnatic) singer know that the harmonium with which he accompanies was ruining the chief asset, his musical ear ; if the girl who learns the pionoforte could see that all the progress she made was a sure step towards her own denationalisation—they would pause before they laid such sacrilegious hands on Saraswati". "(*Music of Hindostan*)".

If, in spite of the Europeans warning against the European Harmonium and of the Indian's emphasis on the importance of the Indian Tambura, our people still persist in the use of the "vicious monster" of the tempered instrument, the reason is to be sought in... !

Vīṇā and *Vêṇu* have been the time-honoured accompanying instruments of music in India, Nārada being noted for the former and Śrī Kṛishṇa for the latter. Our saint recognised the utility of both of them in his *Samsārulaithênêmêmi* of *Sāvêri rāga* and *Prāṇanāthabirāna* of *Śūlini rāga* respectively.

Violin, an undoubtedly foreign instrument, was introduced into Madras and handled by men like Vaḍivēlu. But it never rose into popularity during the time of Tyāgarāja who, therefore, made no mention of it in his works. Be it remembered, by the way, that the present importance of Violin in South India is due, in no small degree, to that master-mind, Thirukōḍikāval Kṛishnaiyar. In North India, its use is even now very rare.

As for percussion-instrument, the *kṛiti, Sogasuga Mṛidaṅga Tāḷamu* in *Śrīrañjani*, shows that Tyāgarāja recognised *Mṛidaṅgam* and (Mark !) *Mṛidaṅgam*, alone ; but not *Kanñjirā, Ḍōlak, Ghaṭa*, and a host of other antiquated instruments. The history of musical instruments reveals that of all percussion-instruments, *Mṛidaṅgam* is the highest and latest product.

Again, the same *kṛiti* makes a telling suggestion that the singer, like a master, should ever come to the front and play the role of "Sokkasēyu Dhīruḍu", while the instrumentalist, like a servant, should remain in the background and give the singer the needed relief : and that, if the order is reversed, much the same chaos and confusion will ensue in the region of music, as we witness in the region of politics, consequent upon the servant of the Executive Council lording it over the masters of the Legislative Council and reducing it to a despicably "Glorified Debating Society".

—M.S. RAMASWAMI AIYAR, *Madras Fine Arts Society*, 1946

Preservation and Enrichment

A word about music criticism. These are days for the assertion of public opinion on all matters. Unfortunately it has invaded the realm of music also. By dictating terms to musicians public opinion is certainly doing harm to the growth of music. The musicians who are falling a victim to it to the sacrifice of their art are also responsible for the deplorable state of affairs that exists. They should not forget for a moment that they have a heavy responsibility to preserve and pass on to posterity the rich heritage they have inherited from a great past. It is their duty to educate the public while entertaining them. I remember how older day veterans would ignore dictation from any quarter and they were all the more respected for this. Thousands of people would walk miles to go and listen to traditional or *Sampradāya* music.

While on *Sampradāya* I would like to mention that *vidwāṇ-s* of the earlier generation used to plan their presentation in advance and sing *rāga-s* in three *kāla-s* successively. This gave them greater scope for *Manōdharma*. Absence of any such plan and *rāga-s* sung and developed erratically hamper *manōdharma*. The present day performances are also sadly wanting in *Mandhra sthāyi sañchāra-s* which were so commonly handled by older musicians. It was a thrilling treat to hear them. May I, in all humility, appeal to musicians, both vocal and instrumental, to pay the necessary attention to this aspect ?

The accompanist in former days used to help the main performer by playing different *kalpana*, both in *rāga* and *swara* manipulations, to afford increasing scope for the *manōdharma* of the latter. Present day accompanists do it only for *rāga* and barely repeat the *swara* phrases of the singer. I am only echoing the words of Vidwān Rāmnāḍ Śrīnivāsa Iyengār who on an occasion told me that whenever Tirukkōḍikāval Kṛishṇa Iyer provided the violin accompaniment for him he always felt that his own imagination was widened and made more fertile.

Ladies and Gentlemen, I should not be mistaken to be a conservative no-changer. I know that no art can be static or inert. Our music has adapted itself to each epoch of history, but has preserved its living personality. My only appeal is : let us not do something just for the fun of being new or novel ; let us not attempt radical changes in the old but successfully try, if possible, to harmoniously fit in new ideas without prejudice to the *Sampradāya*. I would suggest libraries of ancient classic works in music to be instituted. A music university with the highest ideals, and with the essentials of the *gurukula* system, will be a real acquisition. Let us not merely discuss or talk about music, but invite men with tradition to give demonstrations free in the interests of the public. Let us take records of correct *pāṭhāntra* and preserve them for posterity. Let us give them for posterity. Let us give the *Vīṇā Vēṇu* and *Mṛidaṅga* the fuller place in our musical life. It is a decided advantage for a singer if he has a working knowledge of these instruments, for the subtle intricacies and shades of *rāga* and *tāla* are brought out to a finer degree on these.

—T. SREENIVASARAGHAVACHARI, *Presidential Address, Indian Fine Arts Society, Madras, December*, 1946.

Music Causerie

SONG AND TUNE

ANANDA K. COOMARASWAMY

The Indian singer is a poet, and the poet a singer. The dominant subject matter of the songs is human or divine love in all its aspects, or the direct praise of God, and the words are always sincere and passionate. The more essentially the singer is a musician, however, the more the words are regarded merely as the vehicle of the music : in art-song the words are always brief, voicing a mood rather than telling any story, and they are used to support the music with little regard to their own logic—precisely as the representative element in a modern painting merely serves as the basis for an organisation of pure form or colour. In the musical form called *ālāp*—an improvisation on the *rāga* theme, this preponderance of the music is carried so far that only meaningless syllables are used. The voice itself is a musical instrument, and the song is more than the words of the song. This form is especially favoured by the Indian virtuoso, who naturally feels a certain contempt for those whose first interest in the song is connected with the words. The voice has thus a higher status than in Europe, for the music exists in its own right and not merely to illustrate the words. Rabindranath Tagore has written on this :

When I was very young I heard the song, 'Who dressed you like a foreigner?', and that one line of the song painted such a strange picture in my mind that even now it is sounding in my memory. I once tried to compose a song myself under the spell of that line. As I hummed the tune, I wrote the first line of the song, 'I know thee, thou stranger,' and if there were no tune to it, I cannot tell what meaning would be left in the song. But by the power of the spell of the tune the mysterious figure of that stranger was evoked in my mind. My heart began to say, 'There is a stranger going to and fro in this world of ours—her house is on the further shore of an ocean of mystery—sometimes she is to be seen in the autumn morning, sometimes in the flowery midnight—sometimes we receive an intimation of her in the depths of our heart—sometimes I hear her voice when I turn my ear to the sky.' The tune of my song led me to the very door of that stranger who ensnares the universe and appears in it, and I said :

'Wandering over the world
I come to thy land :
I am a guest at thy door, thou stranger.'

One day, many days afterwards, there was someone going along the road singing :

'How does that unknown bird go to and away from the cage ?
Could I but catch it, I would set the chain of my mind
about its feet !'

I saw that that folk-song, too, said the very same thing ! Some times the unknown bird comes to the closed cage and speaks a word of the limitless unknown—the mind would keep it forever, but cannot. What but the tune of a

song could report the coming and going of that unknown bird ? Because of this I always feel a hesitation in publishing a book of songs, for in such a book the main thing is left out.

—*from* 'Indian Music' (*Dance of Shiva*, Asia, 1948)

ART IS DISCOVERY

L. MASEL

The purpose of a true work of art is to accomplish the artistic discovery which is the aim of its creation. This may be a small, separate discovery but every true work of art must contain such discovery. The same is true of every scientific article which contains some new facts or some new thesis (we do not speak of applied music). It is even more important to compare the work of art with some industrial inventions and designs where some practical idea was carried out. The airplane proves by its very existence that things which are heavier than air can fly. The same is true of the artist who creates works of art that enrich the world ; he creates the new realities that by their existence as organic phenomena prove new truths (*e.g.* they describe new feelings) and make possible the things that seemed impossible before. It is true of the style as well. However every composition while solving some all-stylistic tasks has its own artistic discovery, its vital nerve. The large work of art contains usually many discoveries of such kind, general discoveries and more separate ones. ...

Every artistic discovery while accomplishing what has never been achieved and what was believed to be unattainable can be defined as the combination of what seemed to be incompatible. It is easier to describe such combination in a musical composition in musical terms *e.g.* connected with genres and expressive abilities of musical elements and means. But we must not forget the image-calling emotional meaning, the human true-to-life matter of the work. ...

As every true work of art contains a discovery, analytical disclosing of this discovery cannot be achieved by mechanically using some standard methods, rules, etc. Vice versa in every separate case and in conformity with general laws of art we must find some individual "key" to the composition and only then can we use the principles we have just defined. In other words only after finding in the composition its fundamental discoveries, its fundamental "combination of incompatible" and basic complexes : music-meaning, should we analyse the work, define more significant combination of functions, disturbance of inertia of perception, etc. To achieve the complex analysis of the work and its aesthetical appreciation we should not forget that our attempt to analyse the intrinsic structure of the work must be bound up with our comparing it with other artistic phenomena.

—*from* 'Aesthetics and Analysis' (*Moscow Conservatoire*, October 1966)

UNCONSCIOUS FORM PRINCIPLES

CHAITANYA DEVA

From the description of the vibrato by C. Seashore, the following may be abstracted. (*Psychology of Music*, Ch. 4 : McGraw-Hill, 1938).

1. Vibrato is a periodic pulsation (about 6 per sec.) of the fundamental of a musical or speech tone. There are analogous modulations of intensity and formant.

2. *It is not easily perceived.* It may be made bold and perceivable, if the music is slowed. This shows that *though vibrato is not centrally perceived, it is not too unconscious to be completely unperceived.* It may be said to be a preconscious musical element.

3. It is present in all types of music : vocal, instrumental, adult, child, folk.

4. It is also present, though less than in music, in emotional speech.

5. It appears that even apparent grades in artistic quality do not influence the presence or otherwise of vibrato.

The most important and significant point about the vibrato is that it is not a *fully conscious* (articulate) tonal reality. On the other hand, it is a *semi-conscious* (inarticulate) tonal ornament. Secondly, Seashore has found it to be present in all forms of music he has examined. ...

A very careful auditory comparison was made of the singers of the West and India, even by slowing down the gramophone (following Seashore's recommendation). Whereas the pulsating tone was very clear in Western music (even without any special effort), the tone of the Indian singers was extremely flat ; no amount of effort could reveal the presence of the vibrato. Acoustic measurements...amply confirm this auditory analysis.

The important inference from such an experiment is that the *unconscious form principles* are essentially different in different kinds of music. ... It may not be surprising that the unconscious form principles in Indian music are finer acoustical material (in pitch) than in Western music. The reason for such a difference may be sought in the sound material of various kinds of music. In modern Western music it is harmony and tone colour (which depends on the timbre) that is the articulate form ; pitch variations are secondary. Hence, unconcious forms find their way into pitch characteristics where discrimination is not stringent. In Indian music, pitch discrimination is very fine (difference of a 'hair-breadth', as it is called) ; under such circumstances pitch variations like the vibrato are too gross. They are conscious. Unconscious forms must be searched for in even finer pitch variations, in intensity and tone colour. It is very significant that in Indian music intensity and quality of sound play a very small part in conscious expression. They do not have the same kind of importance as in Western music. This is a problem in the listening habits and auditory conditioning which deserves deeper study.

—*from* 'The Vibrato in Indian Music' (*Psychoacoustics of Music and Speech*, Madras Music Academy, 1967).

THE TEACHER MUST LEARN

DAVID MCALLESTER

Educators across the country are aware of the formidable "problem" they have on their hands, but the fact that it is seen as a problem reveals that we are not sufficiently aware that we are actually dealing with a fullscale cultural revolution. We still have a tendency to tell this new generation

in a variety of ways, that their culture is just something for kids, that they will grow out of it, and that beyond their limited horizon the real, valuable adult culture is waiting for them, beckoning, and that its acquisition will bring rich rewards.

In the area of music, the insurgent generation is told that they will soon get tired of Rock'n Roll (as their parents were the moment they heard it), that the catchy TV commercials they love are "not art", and that the, urbanized folk music they sing is "not authentic". However, as we tell them this, more and more of us are coming to realize that we are merely voices in the wind—somehow, there is nobody much listening to this message, anymore.

The adults who get through to the younger generation, these days, are the ones who can learn the language—who, in fact, have come to the realization that we are indeed dealing with another culture. They are the rare people who are willing to learn what are the values of the insurgents, they are the rare people who can refrain from turning down the volume of the latest Beatles, or Bobbie Dylan, or Thelonius Monk records. There is coming into existence a whole profession of teen-age-understanders—they are almost a kind of social workers—they are in fact, emissaries to another culture. But most music teachers are not among them. ...

As a student of culture sees it, the youthful revolution in values has created a new definition of education. Normally, education is part of the process called by some anthropologists "enculturation" (the culture inculcating its own values). The American situation today, in education, more closely resembles "acculturation" (a dominant culture imposing its values upon a recipient culture). Enculturation is usally achieved by natural modes of emulation, motivated by clear rewards all the way along the path. Acculturation, on the other hand, is a very rocky trail, full of resentments, surprising kick-backs and reversals, and, often, uncertainties as to which is the dominant and which the recipient culture.

My thesis here is that acculturation is not education at all and that teaching in America must be brought back into the mode of enculturation. If the two cultures can be re-united into one, the normal and proper mode of teaching can be resumed.

What does all this imply for the music teachers?

Trained on 19th century giants, they are for the most part caught up in a world so far from "the scene", that they have no idea "where the action is". They are still sending missionaries to the teen-age culture to preach earnest sermons to deaf ears. If we are to teach the music teacher to use the music of his own culture, he must face the fact, in America, that his own culture includes not only his ancestors but also his children. These children have suddenly grown up, when we weren't looking, and have produced a culture of their own. We cannot ignore it, or wait for it to go away—it shows every sign of vitality and vigorous growth. Some of the "teen-age" leaders are in their 30's and 40's and are still leaders of a lively revolution. I do not suggest that music teachers begin by abandoning the 19th century giants. Whether the insurgents know it or not, or care, these giants are part of the culture. But I do suggest that the music teacher must broaden the horizen to include the 20th century giants. His perspective must include current trends in all parts of his own culture.

—*from* 'Teaching the Music Teacher to use the Music of his own Culture' (*International Music Educator*, September 1967)

WAGNER AND INDIAN TRADITION

PREMLATA SHARMA

The Philosophy of the Indian *Saṅgīta Śāstra* offers possibilities of a cultivation of subjective, musical and derived values all together. This is not possible in ordinary experience. But not all pleasure can be regarded as aesthetic ; the distinction must be made in terms of the aesthetic attitude which may take into account the values attributable to material and form, and indirect and derived values attributed to experience and facts.

In music material values are those of the intrinsic orders discovered in the tones *e.g.* the quality of the tones. As the materials of music are organised into patterns or designs of varying complexity, these values merge into values of form. The appreciation of sound values on the various levels and in the several dimensions of formal organisation is of primary importance to the musician. The spread and depth of this appreciation depends on technical training and experience.

Derived aesthetic values in music are exemplified by expressiveness *i.e.* associations that accrue by reason of past experience. Intellectual, moral and functional aspects of a work of art may be classed as derived values. The nature of experience changes with the attitude of the individual. For instance, if during a church service attention becomes diverted from the religious values to the intrinsic values, the experience may become aesthetic. The experience would be religious as long as the attention is on the religious values alone.

Aesthetic volue is considered in Europe of the lowest type if the individual is conscious of emotive-conative states aroused within himself as the content of music, rather than lost in the contemplation of these qualities as attributed to the work of art. But if they are attributed to the work of art, they may acquire important, though secondary or derived value. Whenever music is connected with something not music (music with word, opera music and dance) as in functional music, the effectiveness becomes an important but secondary criterion of aesthetic value.

Wagner had put forward a combination of music, drama and dance as superb art. This view was and is still ridiculed as fallacious on the ground that intrinsic musical value decreases as non-musical elements are increased.

Wagner's view was, however, strictly in accordance with the traditional Indian classical conception of *Saṅgīta* as a composite art of music (vocal and instrumental) and dance (comprehending the main elements of drama *e.g.* histrionics). The objection, however, is valid when considered from the point of view of ordinary experience. On the plane of transcendence, however, the mind and senses can apprehend simultaneously musical, dance, and dramatic values along with the religious. On that plane all conflicts are resolved and all contradictions are harmonized.

—*from* European Aesthetics of Music and Traditional Indian Sangita Sastra, (*Nadarupa*, B.H.U., Jan. 1963)

GLIMPSES OF MUSIC EDUCATION IN U. K.

R. C. Mehta

Trinity College of Music is quite known in India since it permits external students in as many as 33 countries to appear in its examinations through nearly 1000 centres including 12 in India. It reminded me of our Akhil Bharatiya Gandharva Maha Mandal, which has centres in far away regions of India, like Kashmir. I discussed the set up of this college with Principal Foggin and his colleagues. The college provides training for teachers and performers in Music. Research, Graduate and University Degree courses extend over a period of three to four years of full-time study, while other diplomas, over two or three years. There are also regular evening courses in speech and Drama. The Trinity college is a teaching school of the University of London and students take the internal degrees of the University. One thing that interested me was that the Maharaja of Mysore, H. H. Sir Sri Jaya Chamarajendra Wadiyar Bahadur is one of its distinguished Vice-Presidents, Sir John Barbirolli being its President. Trinity College was instituted in 1872, and in that respect a few years older than the College of Indian Music, Dance and Dramatics (of the M. S. University of Baroda) which was instituted in 1886 as "Maulabux Gayan Shala."

The other well-known London Institution I visited was the Guildhall School of Music and Drama which is conducted by the Corporation of London. It was founded in 1880. It has no acredited affiliated examination centres like those of the Trinity. High standards are maintained, and it has even a consulting Laryngologist and Aurist (for the examination of Laryange and ears). Its Speech and Drama department has quite a large staff and affords training in Speech, Acting, Stage-Make up, Stage Decor and Costume Design, Ballet, Stage Movement and Mime and Production.

We, who have so many institutions on the models provided by our one-time rulers, the Britishers, should note that the counties and corporations in U.K., not only take deep interest in the Art Institutions, but actually run such colleges of Music, like the one mentioned above. There are now a few civic theatres also.

And the third important London institution is the Royal Academy of Music. It was a pleasure to meet the ageing Principal Sir Thomas Armstrong, who has great admiration for Gandhiji. Unassuming, large and simple, he querried about Indian Music, and the treatment of the melody and the rhythmic varieties and complained about lack of resources to know about Indian Music. I paid my compliments to Captain Willard, Capt. Day and Mr. Strangways who had tried sincerely to understand Indian Music, and the continuing efforts of people like Danielou and organisations like the International Music Council and UNESCO. The Royal Academy of Music is one of the four Royal Schools of Music in Great Britain. It is perhaps more 'English' than the other Institutions of Music, Her majesty the Queen is the Patron and the Earl of Harewood is the President.

I have principally referred to the three types of colleges, Trinity which is run by Trustees; Guildhall which is run by the London Corporation and the Royal Academy, which is under the Royal Patronage. The interest of the private concern is reflected in one, the other provides an example of city-father's duty towards the arts, and the third one, of the Government.

Noteworthy amongst the other colleges of music I visited were the Royal College of Music, Manchester, and London and Northern School of Music, Manchester.

To have a glimpse of the place of music in the English "Grammar" schools, I visited the Newcastle Royal Grammer School and discussed music education for the young studying with the Director of Music, Mr. Wolstenholme. They were following, not a set music course, but a music curriculum devised by the Director, and that was interesting.

It will not be out of place here to mention a few facts about the music and Education in U.K., retrospectively. This will further provide an idea about the roots of Musical Education in that culture. In ancient Greece, all Education was divided into two categories: "Music" and "Gymnastic". Plato has given great importance to music in his "Republic". This perhaps is not very different from the place music enjoyed in the Vedic Times, and this is amply illustrated by the "Sāmavēda". Later Roman civilization did not give so much importance to music, but in "Early Christian" Europe, education was mainly in the hands of the Church, and the University Curriculum comprised of Seven Liberal Arts. which included Grammar, Dialectic, Rhetoric, Geometry, Arithmetic, Music and Astronomy. Later, under Feudalism music came to be included in the Education of the princely classes. This course of events, reflects a common religious and sociological process, and if we remember the Indian social order and the place the kings and princes and the ruling classes enjoyed, we can find many similarities even in the Educational field. Our history gives many such examples of Music, Dance and other fine arts being taught to the kings, princes and princesses for their general equipment. Later on, in Europe, during the Renaissance period, and still later under Reformation, Education spread to other classes of society, and so was music. That brought in the question of method in music education, use of notation, use of songs, and the impact of the Kindergarten and Montessori-methods on the education of the young. But music in the 16th century had received a setback in the British Educational system, was largely dropped out of the curriculum, and was revived only in the 19th century. Public schools then enlarged its musical curriculum and equipment. Later on, i.e. from later 19th Century, music examinations by private and public institutions became the order of the day, bringing with it standardization, to an extent, of musical education, evolution of musical pedagogy, pedagogical literature, and expectation of diplomas, and also some of the usual side-effects of mass-scale examinations, like low-grade diplomas and emphasis on passing through a routine! Well, we, in India, are not alone!

biography

TIRUKKODIKAVAL KRISHNAIYAR

P. Sambamoorthy

The advent of the violin about the year 1800 is an important landmark in the history of South Indian concert music. The western system of tuning into fifths G D A E was changed into fifths and fourths G D G D to suit the requirements of Karnāṭak music. A technique of play suited to the genius of Karnāṭak music was gradually evolved. Amongst the stalwarts in violin play, Tirukkōḍikāval Kṛishṇaiyar occupies an honoured place.

Kṛishṇaiyar was born in the year 1857 in the village Maratturai in Tanjore District. His ancestors had a leaning towards the *Bhāgavata sampradāya* and generally were acquainted with music. His father Kuppuswāmi Bhāgavatar was a successful performer of *Harikathā Kālakshēpam*. He was proficient in the five languages, Sanskrit, Marathi, Tamil, Telugu and Kannada. Amongst his brilliant contemporaries were Tiruvālaṅgāḍu Vīnā Tyāgarāja Śāstri, Śāttanūr Pañju Aiyar and Kottavāśal Veṅkaṭarāma Aiyar.

Kṛishṇaiyar first learnt music under his father. Then he pursued the study of music under Kottavāśal Veṅkaṭarāma Aiyar, a renowned composer of *tāna varṇa-s*. As he did not have a good singing voice, he was persuaded to practice an instrument. His father took him to Śāttanūr Pañchanada Aiyar and made his son study violin under him. Kṛishṇaiyar later came into contact with the renowned *vidvān*, Fiddle Subbarāyar and learnt the secrets of violin play under him. He followed his methods of practice and soon attained a high degree of proficiency in the art. He listened also to the Vīṇā play of Tiruvālaṅgāḍu Tyāgarāja Śāstrī every day.

Kṛishṇaiyar practised the *Saraḷi* exercises and *varṇa-s* every day. He practised the *svara* exercises in four *sthāyī-s* (octaves) in very slow tempo. He practised the notes plainly and also practised playing them with relevant *gamaka-s*. He used to play the svara exercises on a single string. He practised playing in a single stroke of the bow 4, 8, 16, 32, 64 notes. He developed a high speed in violin play.

Whatever be the number of concert engagements that he had to fulfil on a day, he invariably practised the violin from 3 a.m. to 7 a.m. everyday. Amongst the *varṇa-s* which he practised frequently were the *Aṭa tāḷa Varṇa-s* in *Kalyāṇi* (*Vanajākshī*) and *Bhairavī* (*Viribōṇi*) and the *Ādi tāḷa Varṇa-s* in *Sāvēri* (*Sarasuḍa*) and *Bēgaḍa* (*Inta chalamu*).

He learnt many compositions from Vīṇā Vaidyanāthaiyar of Mayavaram. He also improved his knowledge of the science of music from his talks with him.

He was a loyal accompanist and invariably strove to make his principal's music shine in all its grandeur. His accompaniment was such that it served to stimulate the creative talents in the principal and made him sing or perform with enthusiasm.

He proved a worthy accompaniment in the concerts of Mahā Vaidyanātha Aiyar. His responses to the latter's rapid flights in the sphere of creative music were as splendid as they were thrilling. With the exception of a few top-ranking musicians like Mahā Vaidyanātha Aiyar, Paṭnam Subrahmaṇya Aiyar and Śarabha Śāstrigaḷ, other *vidvān-s* generally avoided having him as their violin accompaniment, since he easily dwarfed them into insignificance by his magnificient play. The principal performers found it hard to maintain their own against the sweeping avalanches of his brilliant creations. The sheer weight and richness of his music left a deep impression on the minds of his listeners. Performers who were clubbed with Kṛishṇaiyar failed to exhibit even half their normal standard of performance.

Kṛishṇaiyar was at his best in his solo recitals. His genius found full scope for display on those occasions. As a soloist, he has left an indelible mark in the history of concert music. His violin reproduced, as it were, the words of the sahitya of the song. When he played Tyāgarāja's "*Bhajarê bhajamānasa Rāmam*" in *Kannaḍa rāga*, the audience got the impression that the violin was actually singing the words of the song and not merely reproducing the musical setting of the piece. His concerts were listened to in pindrop silence. His expositions of *rāga-s* in the *mandra sthāyī* were veritable aural feasts. On such occasions the rich bass notes of his violin reverberated through the auditorium in a resounding manner. Taking a musical phrase, he used to present it in different ornamental garbs. Whenever he was invited to perform as an accompaniment, he was in addition invariably given a solo engagement.

Once during the Dasarā festival series in Kakinada (Andhra Pradesh), he gave a solo performance on the violin. That day, he played *alāpanā* and *pallavī* in *Sāvêri rāga* for more than four hours. The audience literally drank the sweet nectar of divine *Nāda* that evening and forgot all about their mundane needs and wants.

The secret of his marvellous achievement was due to the fact that he kept himself in fine form through constant practice. His fingers faithfully reproduced all the thoughts that generated within him. His *rāga ālāpanā-s* were literally discourses on the *nādātma* forms of the chosen *rāgā-s*. Steeped in devotion to *Nādabrahma*, he practised with an iron will to achieve the best in the realm of art. He practised with a degree of perseverence rarely noticed in others. He played the compositions of Tyāgarāja with considerable skill and understanding. The quintessence of each *rāga* was presented by him as cream.

Kṛishṇaiyar became the chief musician in the Tiruvaduturai Mutt. He provided violin accompaniment to the *vidvān-s* who were invited to perform before the head of the Mutt. He was honoured in the courts of Pudukkottai, Ramnad and Mysore.

Kṛishṇaiyar held the post of Village Munsiff of his village Tirukkodikaval. He passed away on the 28th January 1913. His best known disciple was Semmaṅguḍi Nārāyaṇaswāmi Aiyar.

ANANDA COOMARASWAMY

Born 1877, in Ceylon, of an English mother and Hindu father (Sir Muthu Coomaraswamy), Ananda K. Coomaraswamy was educated in England. He was an expert in Geology, and a distinguished authority on Archaeology, Art and Culture. A great thinker, he served the Museum of Fine Arts, Bosten for a number of years and was connected with important learned Sacieties of America, England and India. He passed away in 1947. His publications include : *Medieval Sinhalese Art*, *Rajput Painting*, *The Dance of Shiva*, *History of Indian and Indonesian Art*, *The Transformation of Nature in Art*, *A New Approach to the Vedas*, etc.

Coomaraswamy was utterly self-effacing, and biographical details about him are very sparse. The task before us all, he used to say, was to 'become no one'. Here are excerpts from volumes of tributes paid to him by eminent men all over the world.

TRIBUTES

Ananda Coomaraswamy is one of those great Hindus who, nourished like Tagore on the culture of Europe and of Asia, and justifiably proud of their splendid civilization, have conceived the task of working for the union of Eastern and Western thought for the good of humanity.

—ROMAIN ROLLAND

There is hardly any aspect of art and thought which he has not enriched or ennobled. Specifically in matters relating to the Indian and other Eastern traditions his contributions have been immense. If to-day the barriers of ignorance and prejudice about Indian culture and life have been largely broken down and if India has been accorded a very important place in the cultural map of the world, this is in no small measure due to the immensely distinguished work of Dr. Coomaraswamy. While his achievements in a single field would be enough to perpetuate his memory, the aggregate of his contributions in varied spheres of learning is such as to make him into one of the unique leaders of mankind. With profound wisdom and deep integrity he has laboured consistently and heroically to expose the fallacies of "progress" and to recover for our civilization the poise and dignity it has lost. He has shown us the way to reinvest an empty and frivolous life with meaning and purpose, generating hope where frustration had laid its hand, recalling order in the midst of general confusion and holding out the prospect of resurrection in the face of intellectual and even material death.

—K. BHARATHA IYER

To us the greatest living authority on Indian art. On his shoulders the mantle of E.B. Havell had fallen to interpret to the world the message of Indian art, and he has accomplished this task with a penetrating sensitiveness, a depth of knowledge and grandeur of cultural and religious vision far surpassing those of his predecessor. There is hardly a branch of Indian art to which he has not contributed some pioneer research work.

—H. GOETZ

Few Westerners are, to-day, as capable as Coomaraswamy of bringing into relief, beyond the iconographic representations, beyond symbols and signs, the reality of the principle which animates and justifies them. Those very people who, by reason of their priestly function, should be the last to forget that the spirit transcends the letter, seem indeed to have fallen a prey to appearances. Do they not strive, in the name of rationalism which is mere unreason, to satisfy the demands of a philosophical, scientific, and even sociological opportunism, instead of denouncing the fundamental aberration which has lead men away from the true path ?...The work of Coomaraswamy is a recall to order.

—ALBERT GLEIZES

His study of the deeper meaning of art in the light of the *Sanātana Dharma*, the 'Eternal Religion' of India, led him to point to the intimate relations between the work of the artist and the general operations of creation. It further brought him to elucidate the connection between artistic appreciation and contemplation with the ensemble of operations through which man becomes aware of the processes at play behind the veil of perceived appearances, in the noumenal universe which is intermediary between the world of phenomenon and the realm of unity.

—JACQUES DE MARQUETTE

There was one person, to whom I think William Rothenstein introduced me, whom I might not have met otherwise and to whose influence I am deeply grateful. I mean the philosopher and theologian Ananda Coomaraswamy. Others have written the truth about life and religion and man's work. Others have understood the metaphysics of Christianity and others have understood the metaphysics of Hinduism and Buddhism. Others have understood the true significance of erotic drawings and sculptures. Others have seen the relationships of the true and the good and the beautiful. Others have had apparently unlimited learning. Others have loved ; others have been kind and generous. But I know of the no else in whom all these gifts and all these powers have been combined. I dare not confess myself his disciple ; that would only embarass him. I can only say that no other living writer has written the truth in matters of life and religion and poetry with such wisdom and understanding."

—ERIC GILL

Lives fruitful for good in other lives, as Ananda Coomaraswamy's life has been fruitful, are often dedicated to the affirmation of generally neglected values. By emphasising what is antithetical to the ephemerally prevalent they may be said to correct their times, and in a certain sense to throw the shadow of eternity into their own day. For many Westerners, struck by the now unmistakable failure of our civilization to make mankind happy, Dr. Coomaraswamy's has been the prophetic gesture pointing East, and his the authoritative and mordant voice affirming the existence of a tradition, of a pattern of order more important to our wellbeing to-day than any scientific discovery or any international authority could possibly be. And India, from whose art and thought he has drawn so many texts, has become to such Westerners a kind of Holy Land, to every station of whose historical pilgrimage a special and spiritual interest attaches.

—ERIC SCHROEDER

(*Compiled by 'Padmās'*)

[*mainly from* Art and Thought, Ed. K. Bharatha Aiyar, Luzac, 1947]

OMKARNATH THAKUR

Just before the start of his recital at the Royal court of Nepal the young musician was asked by the Maharaja to tell the name of his Guru. The artist politely refused and submitted : "If my performance is upto the mark and approved by your Highness, I shall then disclose the name of my Guru. Otherwise I may graciously be excused, for I do not want to lower the prestige of my Guru."

With the royal permission he began to sing. His superb music that day cast a magic spell on the Maharaja and all the other listeners assembled.

The young performer received the highest award of honour and precious gifts and presents from the Maharaja. It was then that he, Pt. Omkarnath—for it was he—disclosed with justifiable pride, that his Guru was none other than Pt. Vishṇu Digambar Paluskar.

Throughout his whole life and career Omkarnath was the same faithful and devoted disciple of his master. His passing away on 29th December 1967, at a Bombay nursing home, after a protracted illness, has deprived not only India but the whole music world of a rare, versatile genius. His physical frame is no longer with us, but his enchanting voice is still ringing in our ears. His sage-like personality is still before our mind's eye. He is still alive in the hearts of his innumerable devotees and admirers, and will be remembered for long as a rare combination of great performer, musicologist, composer, author, orator and teacher.

Omkarnath was born at Jahaj, a small village in the princely state of Baroda on the 24th June 1897. His father was a police officer, who later gave up his job and became a yogi. He surrendered all his property to his brother. He came over to Broach where he constructed a hut near the bank of the Narmada. The devoted wife and brave mother—mother of four sons and a daughter—braved the situation and brought up the family with indomitable courage. From early morning till late in the night she worked hard and did all sorts of household work—grinding corn, bringing water from the river, cleaning utensils, cooking, and so on. For some time the young boy Omkar worked as a labour hand in a local mill and also performed as an actor, generally the part of Lakshmaṇa, in a *Rāmlīlā* party. His attractive personality and sweet voice made him quite popular. With all this, the boy liked to remain in the constant service and company of his father. He had the opportunity to listen to the philosophical discussions which his father had with the scholars and *sādhu-s* who came to see him. Thus the interest in spiritualism has been hereditary. The yogi that he was, the father foretold the date and time of his passing away. He blessed Omkar with all his heart.

Seth Shapurjee Mancherji Doongajee, a local businessman and philanthropist, was much impressed by Omkar's sweet voice. It was due to his efforts and generosity that Omkar had the opportunity of being admitted to the Gandharva Mahavidyalaya, Bombay. Founded by the musical evangelist Pt. Vishṇu Digambar Paluskar, the institution was a

new experiment in the field of Music education. It was a wonderful synthesis of the old *Gurukula* and modern method of mass education. There were students who attended classes on fixed days and timings. Students of this category were not expected to become professional performers but they were capable of singing simple *rāga-s* and compositions. Besides they became intelligent listeners, and this was no mean achievement. When someone tauntingly asked Paṇḍitji about the number of Tānsēn-s produced by him, Paṇḍitji promptly replied :" Even Tānsēn himself could not produce any Tānsēn. But I have produced thousands of "Kānsēn-s" (intelligent listeners) without whom the Tānsēn-s are of no use."

But it was not that Paṇḍitji Vishṇu Digambar Paluskar produced only Kānsēn-s. He had another category of students who constantly remained under his watch and guidance as boarders. He himself spent all his earning for their food, lodging and all other expenses. Apart from music education Paṇḍitji took care for the intellectual and physical development of each of them. Those who were good in academic studies were provided with all facilities to pursue them. They were expected to learn and do all sorts of work like maintenance of cleanliness, repair of instruments, working in the printing press, etc. Students who went through this rigorous course of training became, according to their capacities, successful performers, teachers, authors, critics and organisers.

Omkarnath was one of the favourite boarder students of Paṇḍitji. He had a very brilliant career to his credit. He utilised long hours in practising. In his spare hours he would try to study whatever was available for reading. When his voice broke, he continued his *Mandra Sādhanā* (practice in lower octave) under the guidance of his Guru. During this period he learnt to play on *Pakhawāj*. In due course he regained his voice. It had acquired an incomparable sweetness, volume and strength. After seven years of *Sādhanā* Paṇḍit Omkarnath Thakur was appointed the principal teacher of Lahore branch of the Gandharva Maha Vidyalaya. Before long his fame spread, as a performer and teacher of great merit. Though based on the traditional Gwalior *Gharānā* he evolved his own individual style with an emphasis on the emotional and aesthetic aspects of music. He minutely studied the nature of various *rāga-s* and *rāginī-s*, to find out their suitability for expressing different emotions. He fully realised the importance of correct voice production. Without in the least straining his voice he could easily sing in all the three octaves. He exploited the various tonal shades and *kāku-s* of *Rāga* in a way that few contemporary musicians had done. This gained for him immense popularity with the classes and the masses. His musical renderings, espcially the *Bhajan-s*, were a rage with audiences throughout the country.

He toured all over India giving performances and sometimes demonstration lectures. After some time he settled down in his native town of Broach and started a music institution of his own. He began to take interest in public life. He was elected the President of the District Congress Committee and member of the City Municipality.

Thousands and thousands were inspired by Paṇḍitji's "*Vande-Mātaram*" and other patriotic songs.

Realising the necessity of bringing Indian Music at the international horizon in proper perspective he decided to go abroad. In March 1933,

along with his younger brother Ramesh Chandra he participated in the International Music Conference held in Florence. Mussolini himself had an occasion of listening to Paṇḍitji's music. He became an ardent admirer and instructed the Royal Academy of Rome to have his Music rendered in notation. During this tour Paṇḍitji visited many educational and cultural centres in Germany, Holland, Belgium, France, Switzerland and, ultimately, England, giving performances and demonstration lecturers. He had occasions to exchange views with musicians and musicologists. A visit to Russia had to be cancelled as he received the unexpected sad news of the demise of his beloved wife Indira Devi during childbirth. The child, too, could not be saved. The event had a grave impact on Omkarnath during the rest of his life. His life became lonely. Perhaps this accounts to some extent for his successful evocation of *Karuṇā* rasa.

Returning from Europe, Paṇḍitji did not want to go back to Broach. He settled in Bombay and started a Music Institution in Khetwadi. With much difficulty he was persuaded to allow his music to be recorded for the Gramophone. *Tōḍī, Mālkauns, Dêskār, Champak, Śuddha Kalyāṇ, Sugharaī* and *Nīlāmbarī* are some of his popular records. He broadcast from different Stations of the All India Radio.

In 1950 he joined the Banaras Hindu University and developed the Music Department there. The culmination of his lifelong research and study of Bharata's *Nāṭya Śāstra* and other works resulted in the publication of "*Praṇava Bhāratī.*" In seven parts of "*Saṅgītānjali*", another work of his, he has given, apart from detailed theoretical descriptions a number of traditional and his own compositions.

Later again Omkarnath visited foreign countries including Russia, Afganistan, Czechoslovakia, Germany, Sweden, etc. He was the recipient of the Indian Presidential Award and the title Padmashri. Honorary Doctorates were conferred on him by the Banaras Hindu University and Sree Bharati, Santiniketan. Among other titles bestowed on him by various institutions were "*Sāṅgīt Mārtāṇḍ*", "*Saṅgīt Prabhākar*", "*Saṅgīt Samrāt.*"

Paṇḍitji was an orator of high merit. He could fluently speak in various languages like Hindi, Gujarati, Marathi, Panjabi and English.

In 1968 he had an attack of paralysis. In spite of the best medical treatment at Bombay and Delhi he continued to be bed-ridden. A glorious life came to an end in a nursing home at Bombay, towards the end of 1967.

In *Praṇava-Bhārātī* Panditji maintains that despite change of names and forms here and there classical music of the present day is essentially derived from Bharata's *Nāṭya Śāstra.* And, he has pointed out the universal applicability of the fundamental laws laid down by Bharata.

In *Saṅgītāñjali* all the well-known *rāga-s* are treated in detail, with aesthetical and emotional description of *rāga-s.* Among his well-known pupils are Balwantrai Bhatt, Prem Lata Sharma and P.N. Barve.

—V.C.M

biography

BARE GHULAM ALI KHAN

During the 1940 session of the All India Music Conference at Calcutta a huge person of dark complexion was seen on the stage getting ready for his "maiden" performance in the Conference. The doubting listeners had a pleasant shock when a voice sweeter than honey reached their ears. They had seldom heard such an aesthetical interpretation of classical music. Singing the fastest and most intricate *tāna-s* in a perfectly easy and tuneful way was something beyond their expectation. The *Ṭhumrī* that followed the *Khayāl* created a perfectly romantic mood, and the *Bhajan,* which came after, an atmosphere of extreme devotion. Even the critical type of listeners who are not easily pleased became ardent admirers of the musician, and the masses went mad after him.

Until then the musician was little known outside his own province of Punjab. From that day onwards, Bare Ghulam Ali's name and fame grew like wild fire, throughout the whole country. No important musical event was thought to be complete without him. Listeners anxiously waited for his broadcasts. He was recorded for the Gramophone Company and even for "playback" in some films.

Ghulam Ali had never entered an educational institution nor did he study from any Paṇḍit or Maulavi. Yet he was educated and cultured in the true sense. He had a deep insight into the fundamentals of music, and a perfect aesthetical sense. He minutely studied the nature and emotional aspect of different *rāga-s.* The relationship between music and poetry, in particular, was understood by him in an amazing degree. This is the secret of the tremendous success of his own compositions, which are flawless in every respect.

Ghulam Ali was born in a musician's family at Kasoor near Lahore. His father Alibaksh Khan was a vocalist of merit. Ghulam Ali's mother passed away in his early childhood. Having been appointed as a court musician at Kashmir, his father had to leave for that place. Owing to difficulties of living with the stepmother, the boy remained with his uncle Kale Khan. With this ward of hardly six years, Kale Khan, himself a musician, came over to Bombay in search of livelihood. After a few years' stay there he was mentally afflicted, and had to return to his native place. Ghulam Ali had to face all sorts of hardships, and even upto the age of 21 he could not progress much in music. Inayati Bai, one of the pupils of his father, gave him sympathy, help and encouragement. Now with the wolf kept away from the door, Ghulam Ali utilized all his time in listening, learning and practising. He had learnt both vocal music and *Sāraṅgī.* However he concentrated on singing only, and later gave up *Sāraṅgī* because it could not give him the central place for which he found himself eminently fitted.

The Patiala School to which Ghulam Ali belonged, had been famous for intricate *Gāyakī,* especially for fast and complicate *tāna-s.* Without sacrificing its traditional virtues Ghulam Ali enriched it further with his aesthetical interpretation. His tuneful and resonant voice production was

flawless. He could easily sing in all the three octaves without straining or damaging his voice.

The partition of India was a severe shock to Ghulam Ali. Unable to feel at home in the new country to which Lahore belonged now, he came over to India and, through the efforts of admirers and well-wishers, acquired the citizenship of India. He had his headquarters at Bombay and Calcutta. With his evergrowing popularity he had to be constantly on tour. Apart from his own son Munawar Ali Khan he taught music to a number of disciples. There was an even larger number of indirect disciples, *Ekalaiva śishya-s*, who were inspired by his music. His impress on the contemporary musical scene was something extraordinary. The myth that classical music is something which cannot be appreciated by one and all was exploded by Ghulam Ali Khan.

He was of a very generous nature. He commanded very high fees for his performances but, even at the peak of his popularity, he would never disappoint genuine music lovers, if they were unable to pay him fully. Once during his stay at Delhi, when I had no personal acquaintance with him, I went to him and ventured to ask : "Khan Saheb, students of my Vidyalaya are very anxious to listen to your music. We are unable to pay you your fees. All we can do is to present you with a small token." I had a very pleasant surprise over his immediate acceptance. That evening, and thereafter on many occasions, he gladly performed at the Vidyālaya. During one of such recitals he chose to sing *Mārwa*, *Pooriyā* and *Śōhni* one after another. Though the *rāga-s* belonged to the same scale, the vast difference of structural and emotional aspects was demonstrated by him in a very convincing way.

Ghulam Ali received the Indian Presidential award, Padma Bhushan and many other honours. More important than all, was the way in which he was loved and honoured by the classes and the masses. A few years back he had an attack of paralysis. This was a grave shock to all music lovers. He bravely grappled with the disease and recovered after sometime, though not fully, and was able to give public performances. However, during 1967 his illness became quite serious. A devotee arranged for his stay and treatment at Hyderabad. In spite of all efforts his life could not be saved.

He passed away on 23rd April 1968, only about four months after the other great musician, Omkarnath, died. The passing away of these two giants of Indian music during such a short interval is an irrepairable loss to the music of India.

—VINAYACHANDRA

Grandma's Tale-2

THE DANDY DONKEY

There was once a donkey. As donkeys go, he was a good donkey.

He worked hard for his master. And he ate well—much of it was, of course, paper.

He was fond of good clothes. He carried the wash for the Tower. Occasionally he would don the gilded robes of the Tower and feel immensely pleased. They called him the Dandy.

He had one regret, however. He had seen the Tower horses going in procession. He longed to lead such a procession. He told his master about his wish.

"You won't get much paper there, my dear fellow," said the master, "You 'll have to manage with green grass !"

"I shall", said the donkey.

"When a chance comes by, I shall remember you," assured the master.

The chance came. The leading horse of the Tower having died, there was a vacancy.

The dhoby had much influence in the Tower. He secured for the Dandy the coveted position.

In the stable, the donkey ate green grass with the zeal of the new convert. Probably because of the change in food habit, he could hold his drooping head a little erect for some time. No one noticed the change in leadership of the annual procession.

After some time, however, the donkey could hold no more. He couldn't resist the temptation for paper. By virtue of his leadership, he taught the horses to eat paper.

There was a sizable saving for the Tower in the allocation for green grass. The saving was utilized for holding more processions every year and for coating the Tower with tin.

In the stable, though some of the thoroughbreds protested, everything went on nicely. Most of the horses emulated the donkey in voice, posture and action. Soon the stable presented an ensemble of a-sonic, a-rhythmic music and dance. Drooping heads and hindleg kicks became the order of the day.

× × ×

"Now, children, if you were horses, what would you do ?"

Ramesh : "In the first place, Granny, we wouldn't have allowed the donkey to enter the stable..."

Umesh : "And even if he did enter, we wouldn't sell our souls to him."

"There you are, you are real thoroughbreds."

× × ×

"A good variant, Ma, of the good old story of the rotten mango and the good ones. But why did you change the metaphor ?"

"Times have changed, my son. What we need today is fearless thought and action. Mangoes have no volition of their own, you see, and the children know it !"

—*KALIAN*

CREATIVE USE OF MUSIC AND DANCE

"In the midst of darkness, light persists."

In the midst of cultural gloom, hope persists. The hold of nominal art, the status symbol, is weakening ; the "concert", a misnomer in current musical practice, is losing its monopoly ; a movement is clearly discernible, in which the harmony of music, dance and allied arts is made to serve the harmony of Being. Two recent examples, in which women took the lead, are given below. They are synopses of two independent music-and-dance features produced at Delhi. The themes, Science in one and Religion in another, are "diametrically opposed" in formal thought — but, aren't they circumferentially united in reality ? "The poles of the earth are connected by water, the poles of the mind by art."

—Ed.

1

The Secret of Life

(A BALLET IN FOUR SCENES)

This Ballet has grown out of the belief that Art, to be meaningful, must deal with the things that are meaningful to Man. To scientists daily engaged in penetrating the mysteries of life, what goes on inside the living cell is as important as what goes on around them ; it engages most of their waking thoughts, besides being their livelihood. It is the reality of their lives. How can this reality, and its magic and its beauty, be conveyed to those who do not inhabit this special mental world ? This Ballet seeks, through the medium of music, dance and mime, to interpret the "reality" of the concepts which lie at the frontiers of modern science.

Words and music, carefully chosen both for mood and suggestiveness of structure, provide the background against which the drama is played out. The scene of the action is the inside of the cell. The dancers, at first representing parts of the basic atoms, show how the first organic molecules were developed from inorganic molecules. Later, they demonstrate the structure of deoxyribo nucleic acid (the basic substance of life) by portraying the arrangement of its nitrogenous bases ; and, next, they indicate in mime, how the genetic code operates in building proteins with amino acids. Finally, the Ballet turns to the ancient symbol of creation, the Dance of Śiva—in humble recognition of the fact that Science has not yet solved the ultimate mystery of life.

SCENE I

The Life Process Begins

"In the beginning God created the heaven and the earth. And the earth was without form, and void ; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters."

From the earliest times, wherever and whenever Man has tried to imagine the story of life, he has always supposed that life began in the water. And modern Science confirms this idea. As J.B.S. Haldane has put it, life began when the primitive oceans reached the consistency of a hot, diluted soup. Ammonia, water, methane and other hydrocarbons must have been abundant in the period before the escape of most of the earth's atmospheric hydrogen and these and some of the nitrides lend themselves to the formation of organic molecules. Ultra-violet radiation from the sun, acting on water, carbon dioxide and nitrogen could produce carbohydrates and amino acids. Electric discharges, volcanic heat, cosmic rays and direct radiation would supply the required energy. The environment was suitable, the whole gigantic bowl of soup ready and waiting for life to appear. Drop one nucleotide chain into this and it must eventually breed. Solar energy was stored in these organic molecules, ready to be used in forming the first living organisms, if only they were liberated by a catalyst. But what was this catalytic agent ? Only a unique combination of favourable circumstances ? Direct ultra-violet radiation ? Atmospheric turbulence ? Magnetic storms ? Volcanic action ? Or something quite different ? Whatever it was, it led to new patterns, new forms, subtle changes. Energy was released to find expression in new forms, to begin a cycle of development not yet fully understood, a cycle which allowed catalytically active molecules to grow, split and increase their number and thus become what we recognise as living molecules.

SCENE II

DNA—The Immortal Chemical

And so was born the ultimate substance of life—the DNA molecule, immortal, because of its unique ability to split into two and make exact copies of itself ; universal because it is present in every living organism, be it microbe, tree, fish or man ; essential, because it is the keeper of the code of life everywhere, Nature's memory and messenger. The DNA molecule is a helix, with billions of tight coils packed into each molecule. Each link in the chain is composed of only four basic control chemicals, which serve as a kind of alphabet of life. An alphabet with four letters, which has already written billions of books, each different from the other ! These chemicals go in pairs—adenine always pairs with thyme, and guanine always pairs with cytosine. Because of this property, each always finds new partners of the same kind as the old and so the whole double chain can split in two and result in two double chains, each exactly like the original and each part carrying its full share of genetic instructions. How perfect, how simple, and how inimitable !

"No, it is not yours to open buds into blossoms.
Shake the bud, strike it ; it is beyond your power to make it blossom.
Your touch soils it, you tear its petals to pieces
and strew them in the dust,
But no colours appear, and no perfume.
Ah ! it is not for you to open the bud into a blossom.
He who can open the bud does it so simply.
He gives it a glance, and the life sap stirs through its veins.
At his breath the flower spreads its wings and flutters in the wind.
Colours flush out like heart longings,
and the perfume betrays a sweet secret.
He who can open the bud does it so simply."

Scene III

DNA—The Builder of Life

DNA not only reproduces itself, but it also builds other units of life. It is the chief administrator of the cell, and like a good manager, does not try to do all the work itself but manufactures its own assistants, the RNA molecules, to whom it allots various tasks. DNA is too precious to be exposed, and it never ventures away from its refuge in the nucleus of the cell. Safe in its headquarters, DNA supervises the construction of proteins. It sends its orders through the Messenger RNA, on which is imprinted all the directions necessary to make the required protein. The materials necessary for the building are collected by the transfer RNA, which is chemically equipped to recognise and attach itself to a particular amino acid. This it does by means of a three-letter code, which enables it to choose the correct partner. The amino acids are brought together and joined by the same code, and so we witness the building up of a unit of life, and so on to ever more complex organisms in the chain of life, all controlled by the same code—The Code of the DNA.

Scene IV

The Mystery of Life

DNA—the substance of heredity, the very stuff of life itself. Of its origin we know nothing ; we can only guess. This is the ultimate mystery which Science has not yet unravelled. Was it born by a biological accident or a biochemical necessity ? It seems too orderly, too perfect, too grand in its conception to be an accident, but if it is by design, we can only stand in awe and admiration, and say, as Blake did,

"What immortal hand or eye
Dare frame thy dreadful symmetry ?"

Perhaps we may know the answers soon ; perhaps never.

How can we pierce the secret of life, how unveil the mystery ? Throughout the ages, Man has always sought to interpret this puzzle in terms of analogy and symbol, for the symbol speaks to the mind of Man with a power which is denied to mere reason. Profound and powerful, the ancient Indian Symbol of the Dance of Life reveals in all His glory God in his aspect of Naṭarāja, or Lord of the Dance. For, as the Divine

Dancer stamps out his awesome rhythm, he creates and destroys life at the same time, tearing the veils of illusion and bringing release. The Universe not only trembles with the movements of the Cosmic Dance, it is sustained by it. The Dance itself is Life.

"Naṭanam Āḍinār" (HE DANCED) or The Dance of Śiva

"O Lord, on whose brow glitters the crescent moon
In whose hair the torrential Gaṅgā sports and hides,
Whose compassionate eyes and smiling lips
carry the message of salvation,
On whose bosom the snakes coil with the sacred thread,
Whose right hand is raised in protection,
O Lord Naṭarāja, who dances with lotus foot uplifted,
To what can I compare your undying beauty ?"

"So danced the Lord, whose abode is on Mount Kailās. He danced His Cosmic Dance in the golden hall of the great temple at Tillai, the place blessed by the ancient sages. As He danced, the eight corners of the world trembled, the snake on His head shook with fear, the mighty Ganges sprang from His loose hair, and His devotees sang his praises. So danced the Lord."

A NOTE ON THE MUSIC

The music for this Ballet has been chosen to meet very special and specific requirements. It had to be, on the one hand, abstract, impersonal and far from suggesting any story or "human interest" ; on the other, it had to evoke mood and suggest movement. Most difficult of all, its internal structure had to be such as to parallel exactly the ideas being diagrammatically represented on the stage. Where requirements are so specific, music is usually created specially for the occasion ; to find exactly suitable pieces from existing sources was an immense challenge.

Both Western and Indian music, classical and modern, have deliberately been used, for the phenomena depicted are universal. In the first scene, Chopin's well-known Prelude in A Major (No. 7) is used ; the first time in an orchestral version of the original composition, and the second time, in a jazz rendering of the same tune. The theme is the same—but the changes in rhythm, tempo, instrumentation, technique and style create, subtly, an atmosphere of change, parallel to the strange disturbances that have taken place within the molecule.

The structure of deoxyribo nucleic acid is demonstrated to the accompaniment of "Fire Night", a composition by Ravi Shankar. In this brilliantly unusual number, a unique ensemble, consisting of three Western jazz musicians and three Indian percussion players, improvises on a theme by Ravi Shankar. The tune is based on an Indian Rāga, while the players use mainly a jazz technique of improvisation. Novel and musically satisfying in effect, the piece is itself an example of what it accompanies—the idea of the underlying unity of life ; while its forceful and changing rhythms reflect the movement of the endless nucleotide chain.

The third scene, showing the building of proteins, unfolds to an extract from Ravi Shankar's well-known music for the film "Pather Pancholi". Here the music falls naturally into three parts—the first

showing the exchange of information between the Messenger and Transfer RNAs and the Transfers hurrying to carry out their orders, while the second and third underline the dialogue between the Transfer RNAs and the Amino Acids which make up the final structure.

The song "Naṭanam Āḍinār" is one of the best known numbers in the repertory of Bharata Nāṭyam.

(Contributed)

2

Pibare Krishna-rasam

(A CASCADE OF MUSIC AND DANCE)

Kṛishṇa, the darling of the Hindu scriptures, embodiment of disarming mischief and playful romance, has inspired poets and singers for generations. They have pictured him in all the phases of life—the toddler in the cradle, the butter-stealing imp whose ineffable charm consists in his being at once innocent and guilty, the amorous cowherd who teases the *Gōpī-s*, flirts with them and indulges in delightful pranks, the great lover, and, finally, the mature and mellow Kṛishṇa who preaches the profound wisdom of the *Gītā*. Each phase is distinctive in character and unfailing in its appeal.

In our country where any art has been devoted to divine purposes, it is not surprising that the greatest poets of our heritage have been *Bhakta-s* of the highest order. The Kṛishṇa-*Bhakta-s* have experienced a freedom —which is in a sense pagan, humanistic and uninhibited—in expressing their emotions and thoughts. This is one of the main reasons for the sheer poetic beauty of thought and expression unclogged by moralistic, didactic or even religious motives.

The presentation here is an attempt to show the various appeal of Kṛishṇa to his *Bhakta-s*. There is an underlying unity in all this varied aspects and appeals. The poets, though separated by time and space, have had kindred souls, perceiving the all-embracing, all-comprehensive and all-pervasive personality of Kṛishṇa—the essence of Hindu spiritual and philosophical experience.

What follows is an ensemble of the visions of the poets—which are moments in Eternity, particular phases of the universal—as perceived and described by them. The visual representation of the poets themselves in those moments of creative joy, each in a different mood, along with the objects of their creation, is a distinctive feature of this production.

Sequence One

The invocation song is from *Kṛishṇa Līlā Taraṅgiṇī*, the famous composition of Śrī Nārāyaṇa Tīrtha. The piece ('Kṛishṇam Kalaya') bears ample testimony to the composer's wide knowledge of philosophy, literature and the arts. The great Tyāgarāja was influenced by him, and has acknowledged his indebtedness in his dance-drama *Prahlāda Bhakthi Vijayam*.

In '*Kṛishṇam Kalaya Sakhi Sundaram*' he visualises Kṛishṇa as a babe, as a lover, as the ruler, and finally as the supreme Reality. "Adore Kṛishṇa, the beautiful," says the poet ; "Kṛishṇa who banishes worldly desires, conqueror of the *Asura* hordes ; the embodiment of Being, Knowing and Bliss ; the destroyer of all Evil ; and, finally, the Supreme Reality".

The key images of the Kṛishṇa theme—Music and the *Gaṅgā*—are introduced in the lines "*Śṛiṅgāra-Rasa-bhara...Gaṅgā-laharī-kēla-saṅgam*".

Kṛishṇa's flute represents music—*Saṅgīta*—and all its elevating and ennobling powers while the *Gaṅgā* stands as the means of purification.

Sequence Two

(Song of Periāḻwār)

Kṛishṇa is now an infant who asks for the moon. Periyāḻwār who holds a high place among the twelve *Vaishṇava* saints has in this beautiful lyric portrayed Kṛishṇa playing in the dust and beckoning at the moon. In all her maternal pride, Yaśōdā tells the moon about the illustrious deeds of her divine son and challenges him to come down and play with him. She warns the moon of the dire consequences if he does not come down to the earth at the behest of her son.

"Blessed are those who cherish this image ; they have no tribulations to face," says Vishṇu Chittar (Periyāḻwār).

Sequences Three and Four

(Song : '*Kastvam Bāla*')

Līlāśuka in this sequence sees Kṛishṇa as a mischievous imp who has now become an accomplished stealer of butter. But what a pity ! he has been caught redhanded by the *Gōpī*.

"Who are you ?" asks the *Gōpī*.

"Balarāma's brother", replies Kṛishṇa, trembling in mock dread.

"Why did you come here ?"

"Sorry, I took it for my own house."

"Why did you put your hand in this pot ?"

"A calf from my herd has strayed. Could it be in this pot by any chance ?"

In this sequence is also introduced the third image of the Kṛishṇa theme, namely that of the Home. The home symbolises the human soul which should house the divine spark ; the *Paramātmā* is for ever trying to enter this home. This imagery adds a new dimension to the words of Kṛishṇa when he says : "I mistook it for my home".

By now Kṛishṇa's reputation as a little thief has been well established and the *Gōpī-s* are on a deputation to Yaśōdā.

Song : '*Tāyē Yaśōdā* (attributed to Ūttukkāḍu Veṅkaṭasubbaiyar).

"Who is this wonderful child of yours, this bewitching menace ?"

"How deceptive his ways are !"

"He is no child, yet he plays like a child ; craves for butter."

Yaśōdā, he is mysterious, this child of yours".

Sequence Five

And now Sūrdās, the blind poet-singer of Agra, picks up the thread. This is a lyric in which Kṛishṇa puts up his alibi against the accusations of the *Gōpī-s* ;

"What is all this complaint about my stealing ? Why am I being charged like this ? You know I go to the pastures early in the morning and return late in the evening after sundown. I am away all the day".

"How again can I reach those pots high up on the ceiling ?—my hands are so small !".

Yaśōdā, the fond mother, is only too willing to be convinced of his innocence.

Sequence Six

Tyāgarāja, the greatest composer of Karnāṭak music, in an acknowledged masterpiece—The Pañcharatna Kṛiti in Ārabhi—is hardly convinced of Kṛishṇa's involved explanations.

Very equivocal he is, remarks Tyāgarāja.

Samayāniki tagu māṭalāḍenê—This refrain of Tyāgarāja comes as a comment on the incidents portrayed by Līlāśuka and Sūrdās.

Tyāgarāja condemns that Kṛishṇa changes his words without scruples, to suit the occasion.

"What a torment he was to Dēvakī and Vasudēva ; a torment again to the *Gōpī-s* !".

He bewitches the *Gōpī-s* and makes them surrender.

Yaśōdā fondly hugs him, addressing him as her own child. Dēvaki's son is amused at the irony of the situation.

Tyāgarāja finally sees Kṛishṇa as the one who is attached to his devotees, the one with lotus eyes, the one who resides in the hearts of the good.

The lines "Raṅgēśuḍu satgaṅgā-janakuḍu Saṅgīta-sāmpradāyakuḍu" reiterate the images of *Saṅgīta* and the *Gaṅgā*. Kṛishṇa is the source of either.

Sequence Seven

Subrahmaṇya Bhārathī, the greatest of the modern Tamil poets, picks up Tyāgarāja's lament :

"Gopī jana manōrathamosaṅgalêkanê Kêliyujêsê"

as his theme ; redescribes Kṛishṇa as the tormenter of the *Gōpī-s*, as one who tugs at the plaits of the *Gōpī-s* from behind and vanishes into nowhere; brings a fruit, gives it to the *Gōpī*, only to snatch it away the next moment ; lures the girl with flowers, only to bestow it on another. All this is forgotton in the intoxicating music of his flute, which is again the symbol of the *Saṅgīta* image.

Sequence Eight

Kṛishṇa is now the youthful lover as visualised by Jayadēva. In his perfect companionship with his consort Padmāvatī, Jayadēva was inspired to find the ripeness of true love and the vision of the whole world as Vrindāvan. Jayadēva's *Gīta Gōvindam* is a master-piece in the literature of love. The *Ashṭapadī "Chandana Charchita"* depicts Kṛishṇa's *Rāsa-līlā* in the lines

"Karatala Tāla Taralava Layāvali Kalita Kalasvana Vamśe"

the music image is highlighted.

Sequence Nine

The exuberent lover Kṛishṇa is now the mellowed bridegroom as visualised by Āṇḍāḷ. Classed among the twelve Vaishṇava saints, Āṇḍāḷ is the daughter of Periyāḻvār who had pictured Kṛishṇa as a child. Āṇḍāḷ claimed him as her bridegroom. Fed by these fond desires she could only dream of Kṛishṇa accepting her as his bride. She tells her *Sakhī* of her dream, describing in detail, the rituals of her wedding with the Lord. Āṇḍāḷ relives everyone of those rapturous moments. The *Sakhī* listens to her in wonder. The lyric is among the most beautiful poetry in Tamil literature.

Sequence Ten

The Kṛishṇa image has by now attained sublime heights. He is the master of the coterie of poet-singers like Purandaradāsa and Kanakadāsa who regard themselves as the Lord's servants. Their voices intonate the call of the soul, trying to persuade the *Paramātmā* to come down. The soul cannot reach up. It is the Lord who should come to his *dāsa* in all his love and compassion. While Purandaradāsa persuades the Lord to come and live in himself, Kanakadāsa begs him to sanctify his humble abode with his divine presence.

The *Ugābhōga* of Purandaradāsa contains the image of the Home—the "*Manê*". Kanakadāsa pursues the imagistic pattern, invites the Lord to in his home.

"Bārō Kṛishṇayya Ninna Baktara Manege"

He touches upon the Music image by describing the Flute symbol.

"Pon Koḷalanūduda Bāraiya" says he.

Sequence Eleven

The soul's call of Dāsa Paramparā is continued in Mīrā's *bhajan*. Renouncing the wordly joys of the royal household, the queen of Bhōja entreats Hari to come down and save her. He did come down to save the life of Gajēndara : he did save Draupadī from shame and humiliation. Their prayers were heeded and they were saved. Dāsa Mīrā is in like desperate need of the divine grace and she surrenders herself at Kṛishṇa's feet, as his slave.

Sequence Twelve

The *Bhakti Yōga* which forms the twelfth Chapter of the *Bhagavad Gītā* portrays the ideal *bhakta* in the words of Lord Kṛishṇa himself. Says Kṛishṇa : "He who is free from malice towards all beings, who is free as well as compassionate, who is free from egoism, to whom pleasure and pain are alike, and who is forgiving by nature, who is ever content and mentally united to me, who has subdued body, mind and senses, and has a firm resolve, who has rendered his mind and intellect unto me, that devotee of mine is dear to me".

There is no doubt that the Galaxy of saint singers—the *Kṛishṇa Bhaktās*—have tasted the nectar of *Bhakti*, the essence of the Vēda-s, and have identified themselves with the ultimate reality. In other words, they have tasted the bliss of Kṛishṇa Rasam of the Sakala-Vēda-Sāram.

"KṚISHṆAM KALAYA SAKHI SUNDARAM"

(Contributed)

SANGITARAJA OF MAHARANA KUMBHA

Premlata Sharma

The stupendous work *Saṅgītarāja* produced by Mahārāṇa Kumbhā, the valorous ruler of Mēwār in the 15th century A.D. occupies an unrivalled position in Indian *Saṅgīta Śāstra* on account of its gigantic volume, comprehensive subject-matter, *Śāstraic* treatment of the subject-matter, incorporation of profuse illustrations and compilation of valuable references of important earlier authorities.

1. Volume and Scheme of the Work

This *magnum opus* of *Saṅgītaśāstra* is divided into five parts called *Ratnakośa-s*, viz. 1. Pāṭhyaratnakośa 2. Gītaratnakośa 3. Vādyaratnakośa 4. Nṛityaratnakośa and 5. Rasaratnakośa. Each *kośa* is divided into four *ullāsa-s* and each *ullāsa* is further sub-divided into four *parīkshaṇa-s*. Thus there are five *kośa-s*, twenty *ullāsa-s* and eighty *parīkshaṇa-s* in the text. The number of verses in the work has been mentioned as sixteen thousand. Each colophon contains the epithet "Shoḍaśasāhasryam Saṅgītamīmāmsāyām". This number can be justified by counting the entire written material including verses in various metres, illustrative *gīta-s* and charts, prose-colophons, etc., in units of 32 syllables, which used to be the standard unit of '*śloka*' or '*grantha*' for calculating the remuneration of the scribe. If the verses were to be counted as such, the number would be somewhere near ten thousand. Most of the verses are composed in the *Anushṭup* metre, but there are also some in *Āryā*, *Upajāti*, *Vasantatilakā*, *Śārdūlavikrīḍita*, etc. Only the colophons have been composed in prose. Illustrative notations and symbolic syllables for *Tāla* have also been versified. In view of volume and extent, this work is almost double of Bharata's *Nāṭya Śāstra* and almost treble of *Saṅgītaratnākara*.

2. Subject-matter

The first *kośa* begins with introductory material about the author, the general scheme of the work, eulogy of *Saṅgīta*, subject-index, etc. A compilation of *Sanjñā-s* (glossary of technical terms) and *Paribhāshā-s* (discussion of connotation of special terms) follows. This compilation of *Sanjñā-s* and *Paribhāshā-s* on the model of Pāṇini's *Sanjñā-sūtra-s* and *Paribhāshā-sūtra-s* is a unique feature of this work. Then follows the subject proper, viz. *Pāṭhya*, This comprises *pada*, *vākya*, *chanda*, *Lakshaṇa* (36 *Lakshaṇa-s* spoken of by Bharata under '*Vāchikābhinaya*'), *Alaṅkāra*, *Guṇa*, *Dōsha*, etc. *Pāṭhya* is an intrinsic element of *Gīta* which in turn is the main component of '*Saṅgīta*'. *Saṅgītarāja* is the only text of *Saṅgītaśāstra* dealing with *Pāṭhya*.

The second, *Gītaratnakośa*, deals with *Sthāna*, *Śruti*, *Svara*, *Grāma*, *Mūrcchanā*, *Tāna*, *Sādhāraṇa*, *Varṇa*, *Alaṅkāra* and *Jāti* in the *Svarōllāsa*. In *Rāgōllāsa*, the *Grāma-rāga-s* and *Deśī Rāga-s* have been dealt with

according to Matańga and Śārṅgadēva ; the treatment of *Deśī Rāga-s*, however, provides much more detail than any other preceding text. The *Prakīrṇakōllāsa* deals with the stray topics such as *Vāggeyakāra*, *gamaka*, *sthāya*, *vṛinda*, etc. The *Prabandhōllāsa* deals with the *Śuddha Gītaka-s* and *Deśī Prabandha-s* in full detail. Illustrations of *Śuddha Gīta-s* composed by the author himself provide valuable material for musical reconstruction of these compositional forms which are not illustrated by any other known author.

The *Vādyaratnakōśa* deals with the four varieties of *Vādya-s* and with *Tāla*. The *Nṛityaratnakōśa* elaborately deals with *Nṛitya* and the *Rasaratnakōśa* with *Rasa* and its ingredients.

The *Pāṭhyaratnakōśa* is the smallest and the *Gītaratnakośa* is the biggest part of the work so far as volume is concerned. These two *kōśa-s* have been published by the Banaras Hindu University under the editorship of the writer of this note and the remaining three *kōśa-s* dealing with *Vādya*, *Nṛitya* and *Rasa* are due to be published shortly.

3. Style and Illustrations

The author has adopted the '*Śāstrārtha*' style which bears an obvious influence of the older *Pūrvamīmāmsā* school and is conspicuously immune from the influence of the *Navya Nyāya* school. Some of the points on which the author indulges in pedantic discussions are : 1. *Ārambha samarthana* i.e. justifying the validity of '*Saṅgīta*' as a *Śāstra* and *Vidyā* ; 2. fixation of the number of *Śruti-s* : 3 Elucidation of *Samvāda-tattva* : 4. repudiation of the twelve-*svara-mūrchana-s* spoken of by Matańga ; 5. Justification of the nomenclature of *Tāna-s* according to *Yajña*-names ; 6. Discussion of the nature of *Sāttvika Abhinaya*. The discussion on the nature of *Sātvika Abhinaya* runs into more than 200 verses and it is astonishing to find so much material on the topic, most of which is not available in any other known text. The author has an extra-ordinary literary genius for imparting poetic relish and flavour to the dreariness of the *Śāstra* and strikingness to his expression. In the words of Rājaśekhara, he may be described as a writer possessing combined merits as 'Śāstra Kavi' and 'Kāvya Kavi'.

Our author has a special fancy for illustrative compositions, charts and diagrams. Diagrams illustrating the 56 varities of *Mūrcchanā*, 84 varieties of *Tāna-s* and illustrative compositions pertaining to varieties of *Śuddha Gīta-s* may be cited as some examples of this tendency of our author.

4 Citation of Earlier Authorities

Our author has mentioned nearly forty earlier authorities, out of which nearly ten have remained mere names with him, as no opinion of theirs is cited. Opinions of nearly thirteen authors have been mentioned in such contexts as can be verified from the available texts of those authors or from similar citations in other texts. But some such citations are also found in our text as are not known from any other available source and this material is specially valuable for research. For example, the reference to Bhoja's opinion in respect to *Elā Prabandha* leads to the inference that

a musical text of Bhoja was perhaps available to our author. Matańga is cited *inter alia* in the context of *Deśī Rāgā-s*. This portion of the *Bṛihaddeśī* is not available to-day. Our author refers to Matańga's opinion about *Rāga-dhyāna-s*, which leads to the inference that Matańga might have mentioned a tradition of *Rāga-dhyāna-s* in his treatment of *Deśī Rāgā-s*. There are valuable references to Mātṛigupta, Viśākhila, Shaṇmukha, Kōhala, Nārada, Nandikeśwara and Yāshṭika. The author has deep reverence for Bharata to whom he refers as *Bhagawan* and the influence of Abhinavagupta on his postulations is also conspicuous. No other known text bears so much influence of Abhinavagupta.

5. Critical Appraisal of the work

Saṅgītarāja was written in a period of political turmoil and chaotic conditions. The cultural life of almost the whole country had, by that time, sustained serious vicissitudes for nearly four centuries. In Music, the extinction of the *Grāma-mūrcchanā* system had already become conspicuous by the emergence of the *Méla*-system recorded by Vidyāraṇya in the 14th century, just after the foundation of the Vijayanagar kingdom. Kallinātha who was the later contemporary of *Saṅgītarāja* refers to this upheaval in the musical system in the following words (vide his commentary on *Saṅgītaratnākara, Rāgādhyāya, śloka* 158-59) :

(*i*) "In the present times the starting point of each *Rāga* is 'SA'

(*ii*) The Pañchama which is the *Samvādin of Shaḍja*, has survived ; (because of the loss of the *Ṛishabha-Samvādin Pañchama*) this *Pañchama* alone is used in both the *grāma-s*.

(*iii*) In *Śrī-Rāga, Ṛishabha, Gāndhāra, Dhaivata* and *Nishāda* have undergone augmentation by one *Śruti* each.

(*iv*) In *Rāmakrī, Madhyama* is augmented by two *Śruti-s*, (i.e. '*Madhyama*' has lost its '*Madhyamatva*'), etc.

Kallinātha has tried to cover all these irregularities by saying that they are permissible in *Deśī-Rāga-s*.

This clearly indicates that the decadence of the *grāma-mūrcchanā* system had started almost one hundred years before the composition of *Saṅgītarāja*. Rāmāmātya, a hundred years later, confirms the loss of *Madhyamagrāma* from musical practice and establishes the *Mêla*-system, *Saṅgītarāja*, however, does not contain any reference whatsoever to the loss of *Grāma-mūrcḥanā* system and the emergence of *Mêla* system. This implies that music in Mēwār was till then immune from foreign influence. *Saṅgītarāja* is thus the last representative of the ancient musical system. Its wealth of detail and illustrative material is, therefore, most valuable for research in and practical reconstruction of that system.

6. Conclusion

A biographical note on Mahārāṇā Kumbhā appeared in I.M.J. No. 7. Biographical observations have, therefore, been completely omitted here. No conclusion could be better than a repetition of the remark of M. Krishnamachariar that "modern research in Indian music cannot be complete without a thorough study of this grand work."

synopsis of illustrated talk

RECONSTRUCTION OF JATIS

K.C.D. Brahaspati

Musicology essentially implies research in the theory and history of music. In Indian music *Rāga* is the most distinctive feature contributing to the characteristic individuality of the musical system as a whole. *Jāti* is recognised as the prototype of *Rāga*. The written material about *Jāti* that is available to a researcher is comprised of *Jāti-lakshaṇa-s* given by Bharata, supplemented by Matańga with their *Prastāra-s* or notational representations (the text available at present in *Bṛihaddêśī* is, however, very corrupt) and further elaborated by Śārṅgadēva with the addition of verbal texts for *Prastāra-s* which are reproduced from Matańga and presented in a much better textual condition. This process of supplementing and elaborating of the material presented in Bharata's text is envisaged in the following words :

आत्मोपदेशसिद्धं हि नाट्यं प्रोक्तं स्वयम्भुवा ।
शेषं प्रस्तारतन्त्रेण कोहलः कथयिष्यति ॥

(*Natyasastra*, Bombay edn. p. 665)

एवमेता बुधैर्ज्ञेया जातयो दशलक्षणाः ।
स्वस्वैश्च करणैर्योज्याः पदेष्वभिनयैरपि ॥

(*Natyasastra*, Bombay edn. p 453)

"Brahmā has delivered this discourse on Nāṭya according to his own postulation, Kōhala will speak of the 'remaining' things by the process of elaboration (*Prastāra-tantra*)".

"Thus the *Jāti-s* should be comprehended with their ten *Lakshaṇa-s* and they should be rendered with their respective *Karaṇa-s* (melodic elaborations)."

The material supplied as supplement by Matańga and Śārṅgadēva can thus legitimately be taken to belong to the tradition laid down by Bharata. The importance of a musical reconstruction of this available material cannot be over-estimated. The whole *Śāstraic* structure of *svara, śruti, grāma, mūrcḥanā* rests on *Jāti* because that was the musical material on which the *Śāstraic* deliberations were based. For the sake of grammatical postulations, the existence of a language is the first pre-requisite. Similarly, for *Śāstraic* postulation in music the existence of a tradition of musical practice is essential. The seers or *Ṛishi-s* or the original founders of a *śāstra* or science have a direct observation of the '*Lakshya*' on which they base their theoretical framework (*Lakshaṇa*). The succeeding generations know the *Lakshya* with the aid of *Lakshaṇa*. In the case of *Saṅgītaśāstra*, the whole framework of *grāma* and its adjuncts was evolved on the basis of the actual musical practice that had crystallised as *Jāti-s*. The following words of Bharata are significant in this connection :

जातिभिः श्रुतिभिश्चैव स्वरा ग्रामत्वमागताः ।

(*Natyasastra* G.O.S. edn.Vol. III-p. 409)

This statement implies that after minute observation of the prevalent melodic structures it was discovered that the structures could be broadly grouped into two heads, one having a '*Pañchama*' which was the '*Samvādin*' of *Shaḍja*, but not of *Ṛishabha*, and the other having *Pañchama* which was the '*Samvādin*' of *Ṛishabha*, but not of *Shaḍja*. Thus *Śruti* was discovered by way of the difference between these two *Pañchama-s* and the system of two *grāma-s*, viz. *Shaḍjagrāma* and *Madhyamagrāma*, was built up. *Jāti* is, therefore, the basic material for this *Śastraic* postulation.

Reconstruction of *Jāti-s* on the basis of available material is immensely useful for musicological studies in the following directions *inter-alia* :

(1) Elucidation of *Śāstraic* texts following the *Grāma-Mūrcḥanā* system.
(2) A scientific study of the process of evolution of the *Rāga-system.*
(3) Bringing out the distinction between *Mārga* and *Deśī.*
(4) A comparative study of modern and ancient *Rāga-s.*
(5) Ascertaining the gains and losses sustained by our musical system (both Karnāṭak and Hindustāni) during the medieval times under foreign contact and influence.
(6) Reinstatement of the ancient national system through the elucidation of the *mūrcḥanā*-system.
(7) Postulation of aesthetic *Lakshaṇa-s* of modern *Rāga-s* in terms of *Rasa.*
(8) Eradication of the '*Anauchitya*', if any, that might have crept into our present musical practice.

With an attitude of utter humility I have put in long-sustained effort for the reconstruction of *Jāti-s* and, by the grace of the Almighty, have been blessed with some amount of success in this difficult task. I shall now present an illustration of '*Shāḍjī Jāti.*'

Jagadēkamalla has spoken of *Shāḍjī* as the mother of all melodic structures :

वीणावणश्रवणजातकुतूहलेन देवेन कामरिपुणा परिरम्यमाणम् ।
पाशाङ्कुशाङ्कितकरामरुणावभासां षाड्जीं समस्तजननीमनिशं नमामि ॥

(*Bharatakosa* p. 690)

In its *śuddha* variety *Shāḍjī* should have *Shaḍja* alone as its *Graha*, *Amśa*, and *Nyāsa* ; but its *Vikṛita* varieties can be constructed by changing the *Graha* or *Amśa* or by omitting *Ri* and/or *Ni*. The *Amśa* is the tonic. In *Shāḍjī*, *Ga*, *Ma*, *Pa* and *Dha* are prescribed as *Amśa-s* besides *Shaḍja*. I shall demonstrate here *Shaḍjāmśa Śhāḍjī* and *Dhaivatāmśa Shāḍji*. *Ṛishabha* and *Nishāda* are said to be '*Alpa*' in this *Jāti*. The *Saṅgatī-s Ga-sa* and *Dha-sa*, omitting *Ri* and *Ni* in the descent and ascent respectively will, therefore, be prominent in this *Jāti.*

(Illustration)

(*Translated*)

—Delhi Sangita Samaj, November 1967)

Symposium No. 4

SYMPOSIUM

on

Music and Musicology

In the last two Numbers

Wanted : Scientific Approach
Importance of Musicology
Some handicaps in India
Wanted : Correlation
Musicology : its extent and scope
Aesthetics first, please
Musicology then and now
Wanted : Balance
Less Gossip, please

In this Number

Sangita Sastra and Sastriya Sangita
H.S. POWERS
Dimensions of Musicology
R. SRINIVASAN

In the next Number

Concluding **Music and Musicology**
Commencing **Symposium No. 5**

SYMPOSIUM

music and musicology

SANGITA SASTRA AND SASTRIYA SANGITA

H. S. Powers

The terms in the title are being used these days as equivalents for the English terms "Musicology" and "classical music," respectively. Though it would hardly be possible to replace the terms, it is worth noting that neither equivalence is really apt, and both are misleading. In using such words, one ought consciously to be aware of their customary connotations on the one hand and their modern contexts on the other. Many wasteful misunderstandings arise because of a failure to distinguish between a "*śāstra*" and an "*-ology*," or between what is "*śāstric*" and what is "traditional." *Saṅgīta Śāstra* is a *śāstra*, like *artha śāstra*. The words "*artha śāstra*" are now appearing regularly in the titles of Hindi textbooks on economics, but no one is likely to confuse the approach or the source materials of Kauṭilya with those of Keynes. So too one ought not to confuse the approach and the source materials of Bharata with the approach and the source materials of Bhatkhande.

The author of a post-Bharata Saṅgīta Śastra in the traditional sense is primarily a *lakshaṇakāra*. That is, his first responsibility is to know the existing literature on his subject, and then to reconcile his sources one with another, or refute those he cannot or will not reconcile. He has no necessary responsibility objectively to record the *lakshya* of his field, though he may attempt to do so ; rather must he attempt to reconcile it with the existing *lakshaṇa* and he may even criticize it in terms of the existing *lakshaṇa*. Though there are plenty of passages clearly showing the discomfort some of the *Lakshaṇakāra-s* of recent centuries felt about their sources, until V.N. Bhatkhande came on the scene, no writer of a Sanskrit treatise ever went on record with a complete dismissal of what have been considered the two chief sources of Indian musical learning—the 'Nāṭya Śāstra' and the 'Saṅgīta Ratnākara'—as incomprehensible in the light of modern practice and therefore irrelevant to its understanding. Whether he was right or wrong in this attitude, it is the attitude of a "musicologist" rather than that of a "Śāstrakāra." A musicologist is of course supposed to know the literature of his field, and he is very often obliged to reconcile or refute his sources. But his primary responsibility is faithfully to record and interpret the *lakshya*, including past *lakshya* in so far as it may be partially recoverable ; and his principal source materials are the records of *lakshya*, his own and those made by others.

The confusion in function between the equally valid modes of the pandit and the scholar has remained longer and continued more strongly in music than in other fields of Indian scholarship because of the nature of musical *lakshya*. A musical scholar has no extensive monuments from the past, as opposed to the scholar of *śilpa-śāstra*, for instance, or the scholar

of *alaṅkāra śāstra*, with which the writings of the *lakshaṇakāra-s* can be compared. There can perfectly well be scholarship of *śilpa śāstra* or *alaṅkāra śāstra* itself, which deals with the treatises in those fields, tries to date and correlate them, and so on. But there is no danger of confusing the *lakshaṇa* with *lakshya :* the temple and the *Kāvya* are also there to be studied. In the field of *saṅgīta śāstra* too there is a great deal of scholarly work which has been done, is being done, and remains to be done. But though this is only a part of musicology yet because of the inherent prestige of all things Sanskritic, it has loomed excessively large in the eyes of musicologists.

Thus, from the absence of extensive musical *lakshya-s* from the past, and from the admiration of Sanskritic learning there often arises an understandable but unfortunate confusion between the study of the elements of *Saṅgīta Śāstra* and the study of the elements of what is called "*śāstrīya saṅgīta*". For, in terms of *saṅgīta śāstra* as *śāstra*, "*Śāstrīya Saṅgīta*" too is a misnomer. The musical practice which goes by this name now observes its *niyama-s* all right, and has its own *lakshaṇa*—but they are not the *niyama-s* and *lakshaṇa* of *saṅgīta śāstra* but rather those of oral *sampradāya*. Modern authors have attempted to codify the *niyama-s* of the practice and draw up its *lakshaṇa* ; by and large their efforts have been successful to the degree to which they have been able to resist the temptation to work in as many terms from *saṅgīta śāstra* as possible. V.N. Bhatkhande described what he knew as he saw it, and used *śāstra-s* only in-so-far as they seemed either systematically or historically relevant to him. Many more recent learned writers, however, have followed the more traditional mode in that they have introduced ancient terms and concepts into their accounts of the elements of music with little or no justification.

This is not to say that one should not use one's knowledge of *śāstrīya saṅgīta* as a help in coming to terms with *saṅgīta śāstra* ; nor is it necessarily unsound to adapt terms and concepts from *saṅgīta śāstra*, the latter to describe the phenomena of *śāstrīya saṅgīta*. What should be avoided is the confusion of a borrowed concept with a historically transmitted one, or the equation of a modern phenomenon with an ancient description which can be twisted to fit. A very good example is the matter of the twenty-two *śruti-s*. On the one hand, there is the famous passage in the *Nāṭya Śāstra* working out in the end to a measuring scale that gives twenty-two subdivisions for an octave. On the other hand, there are the multiform pitch inflections of *śāstrīya saṅgīta*, these too can be conveniently described with the number twenty-two—two for immutable 'Sa' and 'Pa', five plus five for the *Kōmala* and *Tīvra* varieties of the other five *svara-s*, and then five plus five more from adding in the terms "*atikōmala*" and "*atitīvra*", useful for referring to extra-low or extra-high inflections in particular melodic contexts. But to take these twenty-two and those twenty-two and adduce therefrom any historical or systematic connection is quite unwarranted. A textual study of the transmission of the *śruti* concept on the one hand and a musicological analysis of the subtle inflections and harmonic distinctions of musical practice on the other show that the *śruti-s* of *saṅgīta śāstra* are a purely scholastic tradition while the "*śruti-s*" of *śāstriya saṅgīta*—the term has been revived in the sense of microtone only in the past century or so—are neither countable nor

systematizable in terms of subdivisions of the octave. In Hindustāni music, how many *kōmala* '*Ga-s*' are there? *Malhār's, Tōḍī's, Kānaḍa's, Āsāvari's, Kāfi's,*—are they one or five or some number in between?—In Carnatic music, how many *Kaiśikī Ni's? Bhairavī's, Suraṭi's, Darbār's, Rītigauḷa's, Nāṭakurañjī's?*—are they one or five or some number in-between?

Other notions from *saṅgīta śāstra*, though likewise no longer current, may be more meaningfully adaptable. A good example is the term "*mūrcchanā.*" In the early sources this refers to an octave-species within a basic tuning-system (*grāma*), and without reference to a fixed tonic, which (in its modern form) did not exist. One or two 17th-century *śāstra-s*, on the other hand, use the term '*mūrcchanā*' also in an extended sense, to refer to that 'pitch-area' within which the phrases of a *rāga* operate. For instance, the *Saṅgīta Pārijāta* gives the *mūrcchanā* of *Tōḍī* as 'from *dhaivata.*' This does not mean that *dhaivata* is the tonic but rather that the octave-species from *mandra dhaivata* to *madhya dhaivata* is the one within which the main phrases of *Tōḍī* operate. This is of course still the case (for both Hindustāni and Carnatic *Tōḍī-s*). The late K. Vasudeva Sastri extended the usage just a little further, in proposing that a given *rāga* may have more than one *mūrcchanā* ; both modern *Tōḍī-s*, for instance, can be said to have a *gāndhāra mūrcchanā* as well as a *dhaivata mūrcchanā.*

Still other terms found in *saṅgīta śāstra* have been continuously in use in practical music, as far as one can tell, terms such as *rāga* or *svara.* The musicological question would be, what changes (if any) have there been in the phenomena for which the terms served and serve as a label?

The instances in the foregoing paragraphs have all had in common the fact that they ultimately involve comparison of the results of research into *saṅgīta śāstra* with the results of research into *śāstrīya saṅgīta.* This kind of work is the work of a "musicologist," but it is not the only work. Even on the purely textual side, there is a great lacuna in present-day knowledge of *śāstrīya saṅgīta* which does not involve *saṅgīta śāstra* in the traditional sense. There appear to be a number of Persian and Urdu sources extant which have been grossly neglected ; translations of Sanskrit treatises, original treatises, *dhrupada* collections, descriptions of court life, and the like. One or two publications of such sources are out now and one or two more are well under way. Likewise, there are a number of manuscripts of *lakshya* which deserve far more attention than they get. In the Saraswati Mahal Library, for instance, besides the *ṭhāya* and *ālāpa* manuscripts from Shahji's time of which something has appeared, there are a number of others which have not been studied in detail. There are also a number of sources containing *tāla* materials and drum *pāṭa-s.* Here too is a field whose study has been dreadfully slighted.

Another very fruitful field is the systematic analytical comparison of the two main branches of *śāstrīya saṅgīta.* A knowledge of the treatises from recent centuries can be very useful here, but the major requirement is a medium of practical knowledge and understanding in both kinds of music. So far, musicologists have been expected to have a good practical knowledge only of the classical music of their own part of the country ; very few happen to be familiar with both the musics. It is certainly natural that a student of musicology has his own musical language as his primary point of reference ; but no student or research scholar in musicology is as yet

required to have even the slightest aural acquaintance with the other system. Even on the purely verbal side, a scholar is likely to have as much familiarity with the basic terms and notions of Western music, however misunderstood or out of context, as with the basic terms and notions of the other Indian system. No doubt it is this mutual unfamiliarity which accounts for the astonishing neglect of such an obvious and rich field for musicological work as the comparative study of Hindustāni and Carnatic music.

Still further removed from pure *saṅgīta śāstra*, and in an as yet virtually unknown relationship with *śāstrīya saṅgīta*, are studies of developed but, so to speak, "non-official" musical styles of less central regions. In such geographically protected areas as Southwest or Northeast India are to be found musical practices which may well retain features long since lost in urban—formerly court—art music. In some areas, such as Orissa, as well as Kerala and Assam, there seem to be well-developed local styles of music which, while closely allied to and influenced by the main stream of "classical music," do not fit entirely into one or the other of the "official" varieties. And everywhere there are types of music either local but of special interest (such as the *Chaitī* songs of Eastern U.P.) or widespread and possibly of national significance, such as the various ways of rendering *Gīta Govinda*, which could be and should be studied by an ultimately all-India musicology.

The problems of musicological work in this last general category are still very much on the purely practical level. In the first place : there has been some recording of regional styles of music, and there has been some scholarly study of certain styles. The problem is in integrating the two. Archives are being built up, but nobody uses them very much ; scholars want to do field research, but lack the recording facilities which make field research possible. The fact is, no good scholar wants to work on materials he has not himself collected in the field and rightly so. Recording teams going out for the purpose of recording only are not likely to get material which somebody who has not seen the living context will be able to use. It would be much better if scholars who want to work in regional or special styles designed field work projects in terms of recording, and if recording projects were undertaken to serve the needs of scholars rather than just for archiving.

In the second place : how should the material be presented when it has been recorded and studied? That is, how can the research scholar who works in a particular region, to which he probably belongs, communicate his findings? This is not just a question of verbal language, though that is a very large question ; there is the still more awkward question of generally agreed on scholarly terminology. Musicology lacks a body of conventionally agreed upon meaningful jargon and symbols to a greater extent than any other field of Indian scholarship. This is again largely due to the abstract and ephemeral nature of its most important class of datum, musical sound, which has the emotive colour of painting without the pictorial content and the patterned form of language without the concrete meanings. It cannot be presented in discourse except in terms of itself in which case it can be discussed only orally, or in terms of some system of symbols, in which case it cannot be grasped by those who have no aural acquaintance with what the scholar means the symbols to represent.

These last problems are now far from both *saṅgīta śāstra* and *śāstrīya saṅgīta*. There is no 'swadeshi' word for them ; the kind of scholarship required is not '*Śāstric*', and the raw data are not *śāstrīya*. Of course, when the *lakshya* of regional and local musics have been well and truly described, then perhaps their *lakshaṇa* may be presented as part of a new *śāstra* ; and when that has been done, we may know far more about the development and even the very nature of *śāstrīya saṅgīta*. But all that is a future potential, not yet a present reality. We still await the long delayed *annaprāśana* of all-India musicology, if not its very birth. When it finally gets its growth a very important part of it will still be *saṅgīta śāstra*, and a principal field of investigation as well as its basic training will still be *śāstrīya saṅgīta*. But it will be an "*-ology*," not a "*śāstra*" and its first important task and responsibility will be ensuring that its practitioners have the will, the desire, and the understanding to communicate one with another.

There are two aspects of things—the outward and the inward. It is purely a matter of emphasis with me. The outward has no meaning except in so far as it helps the inward. All true art is thus the expression of the soul. The outward forms have value only in so far as they are the expression of the inner spirit in man. Art of that nature has the greatest possible appeal for me. But I know that many call themselves artists, and are recognized as such, and yet in their works there is absolutely no trace of the soul's upward urge and unrest.

—MAHATMA GANDHI

DIMENSIONS OF MUSICOLOGY

R. Srinivasan

"Musicology" is a word which has come into use quite recently ; standard modern dictionaries do not contain this word ; it is the Oxford Compendium to Music that refers to it and explains its meaning. Considering its recent origin the amount of currency it has gained is remarkable. The word may be taken to cover all knowledge relating to music except actual performance. It has a very wide range and covers topics of great cultural and aesthetic interest. Generally people mean by musicology only the theoretical aspect of music such as the *śruti-s*, *mêḷa*-scheme, derivation of *janya rāga-s* and so on. This is only a minor part of musicology. Let us consider in a general way some of the aspects covered by musicology.

1. Historical : As human society evolves, its ideas and reactions to outside world also evolve ; it gets wider and ever-widening experiences ; and so its concepts of right and wrong, beautiful and ugly, justice and injustice also evolve. Of course there are certain fundamental truths which are eternal and unchanging. Based on them, however, our reactions to the objective world and our sense of values in general evolve as our life, our soul, evolves. And so music, an effective expression of the soul of people, also evolves. The music of today is certainly different from what it was in the time of the *Rāmāyaṇa* or the *Mahābhārata* ; but it has evolved out of the ancient basic patterns. Any one interested in the study of human evolution in its various aspects cannot but be fascinated by a study of the evolution of our musical ideas leading up to the present. A knowledge of this background will help one to handle the present-day music in correct form and in right perspective.

2. Mathematical : A study of *śruti*-intervals is greatly helped by mathematics. Also the possibilities of further evolution of our *Rāga* system and *Tāḷa* system can be explored with the help of mathematics. Without actually counting one by one we can say how many *janya rāga-s* of a given pattern can be derived from a scale. In *tāḷa* manipulation, too, it is largely a matter of arithmetic but, in both, *aesthetic considerations limit our choice*. An elementary knowledge of permutations and combinations will be of benefit in this line of study. Just as a problem worked at a desk by a scientist led to the discovery of the planet Neptune, it is quite possible that some purely mathematical relation may suggest some new possibility in the field of music. Mathematics and music have gone hand in hand in ancient Greece. Plato insisted on a knowledge of music and mathematics on the part of any one who sought admission to his school. Similarly Pythagoras laid down the condition that a would-be pupil should know geometry and music. I frequently refer to the three 'M's' : Music, Mathematics and Mysticism ; music and mathematics together lead to true mysticism.

3. Scientific (Acoustics): Music is based on sound, and a knowledge of sound from a scientific standpoint will be an advantage. For a performance to be completely effective several factors need to be considered and utilised. Voice production (of the kind required for the particular type of music in view) can be done scientifically *more* quickly than otherwise. The concert hall has to satisfy certain conditions if the music performed is to come out at its best.

Especially in dealing with musical instruments and their structure, some scientific knowledge comes in handy. A knowledge of the quality of the material used, of the principles underlying *resonance*, of the laws of vibrations of strings and air-columns and such other matters is very valuable. There are people who deal with instruments in a mere descriptive way, but a scientific approach will save time and ensure correctness and progress.

4. Geographical: Some persons may wonder where geography comes in here. But a little thought will explain the point. It is a well-known fact that climatic conditions of a place have a great influence on the voice and the materials used for instruments. It has been observed that in certain areas the voice has a natural tendency to be nasal ; the climate at times influences even vocal inflexions. The languages spoken in these areas bear the stamp of this climatic influence. Similarly in some climates the average voice is subdued, soft and mellow, while in some other places it is bold, vibrant and forceful. This is an interesting branch of study which it is worthwhile to take up for serious research.

5. Psychological: All fine arts directly act on human emotions and music, especially, has profound influence on our inner nature, feelings and thoughts. This has been recognised at all times. *Rāga-s*, or melody moulds, are unique aesthetic entities, each with its characteristic influence and emotional effect. To calm a truculent child, to quieten a troubled mind, to subdue an angry cobra (?), music is an effective weapon. The vibrations set up by music do not stop with the ear ; they induce vibrations in our subtle nature ; the entire human nature is affected by them. This aspect has not received much attention. There are many yet unrecognised effects of music whose study will yield wonderful results ; a new vista of knowledge will open out, to be put to use for the welfare of human society.

We hear now-a-days of colour being used for the curing of mental diseases. In mental hospitals it is found that colour plays a very important part on various types of dementia. It has been found that red coloured glass for window shutters tends to put more activity into people who are suffering from mental langour, morbidity, etc. In the same way, it is quite possible that different types of sounds, or music, may be used as treatment for various types of mental disorders. Any disease is in essence an abnormality and all treatments are attempts to introduce normal conditions where abnormality exists, and music to my mind can be used to minimise such abnormalities. This is a field of investigation which is worth being taken up in a truly scientific way.

6. Pedagogy : The teaching of music is another interesting branch of musical studies. This subject has received little attention so far. There is no point in bemoaning the passing away of the old *gurukula* system. We

cannot bring it back, at any rate in its old form. An intelligent system of musical instruction related to the nature of the musical art on the one hand and the psychology of the learner on the other has to be evolved. Nowadays people who study music are not all out to become professionals; many study the art in the College stage with a view to acquiring the power of intelligent appreciation of the art and helping its cultural growth. Hence the accent in such cases is on the cultural rather than on the performing side. So the scheme of musical studies has to be planned so as to meet the needs of the various groups of people who come to study music.

Musicology deals with all these aspects and many more.

But all this will not serve any useful purpose unless it helps the art to grow and expand into wider fields and "pastures new". The performing artist is as important for this progress as the musicologist ; these two groups must co-operate and work in amity ; only then the progress of the art on right lines will be assured. I have often heard people belittle the value of musicology and ask, "Where does all this theory and academic study lead us to ? We are concerned with the art as practised. If a person, without bothering his head about all this musicology, can sing well and correctly, will that not do ? After all the final aim is to sing or play well." Quite so. In music we have always had the *lakshya* and the *lakshaṇa*, and it has been held that *lakshya* is the more important. But what maintains the correct standards in *lakshya* is *lakshaṇa*. For the proper development of music, *lakshya* and *lakshaṇa* must go together. I know there are some who can sing a *rāga* very well, without any knowledge of *svara*. We say, he sings from "*lakshya*". They are popular singers too. But can we call them "musicians" ? Certainly not, we may call them singers. Some children learn to sing from hearing gramophone records ; some of them have good voice and reproduce the record with remarkable accuracy. Can we on that account say that they *know* music ? Something more than mere skill in singing is needed to make "music" out of "singing". And so our ancients called music a *vidyā* as well as a *kalā*. Fundamental principles covered by musicology find adequate and proper expression in practical music. One should help the other ; to divorce one from the other is the greatest disservice one can do to the Great Muse of Art. Books on music which have come down to us from our forefathers are all books on *lakshaṇa*, are treatises on musicology and not books of songs written in *svara-tāḷa* notation. We value them because they are *lakshaṇa-grantha-s*. The lack of co-operation between the musicologist and the performing musician (the professional) which characterises the present day world of music has led to an undesirable state of affairs. In the words of the Late Mr. K.V. Ramachandran, "Intuition is all but dead and the materials of the art are lying about us in chaotic confusion, not understood and not cared for ; and the art has stopped at the level of professional executant, with whom the art is a means to an extra-musical end. The executant is like an actor preoccupied with the tricks of manner and inflexions of voice, more than the message of music. ...The professional musician is too much in the picture and he has revealed an amazing capacity to throw music itself into the background." He goes on to say, "One need not be surprised that under the present day conditions our music which was once a hyperaesthetic poetry, has turned prosy and bids fair to end itself as a debased and impoverished jargon; and all theoretical disagreements of the present just relate to the tweedledum and tweedledee of that jargon".

When we think of the dramatic art we think of Kālidāsa, Bhavabhūti, Shakespeare, Goethe and so on and not of particular actors who acted the drama and rendered the characters. But in the music of the present day undue accent is laid on the "performing" to the neglect of the inspired art of which the performer is, (in most cases, an inadequate) exponent. Inspired makers and codifiers of music will remain for ever as great figures in the pages of history while popular singers may be forgotten. Music, because its appeal is primarily to human emotions, cannot cut itself away from intellect. It is in the synthesis of Intellect and Emotion that Intuition, which is above both but includes both, is born ; and true Music has its basis in Intuition.

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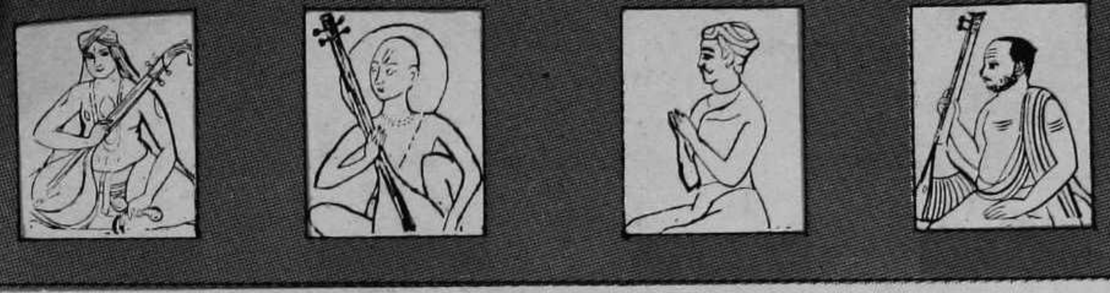


DELHI SANGITA SAMAJ

INDIAN MUSIC JOURNAL

Eighth Anniversary
Summer Music Meet
May, 1968

Supplement

commemorating

PURANDARADASA
HARIDAS SWAMI
MIAN TANSEN
SYAMA SASTRI

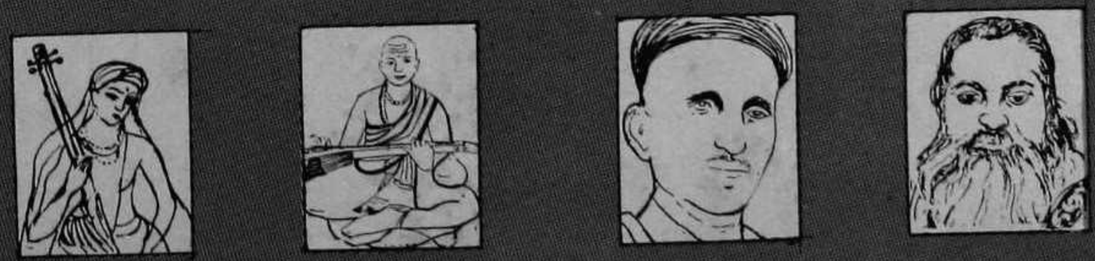
●

TYAGARAJA SWAMI
MUTTUSWAMI DIKSHITAR
V. N. BHATKHANDE
VISHNU DIGAMBAR

●

TIRUKKODIKAVAL KRISHNA AIYAR
ANANDA K. COOMARASWAMY
OMKARNATH THAKUR
BARE GULAM ALI KHAN

Saka 1889
VAISHAKHA



PURANDARADASA (1484-1564)

Venerated Father of Karnatak Music. Saint, Musician, Composer and Teacher. His *Kirtana-s*, also known as *Devaranama-s* or *Dasarapada-s*, are an elegant synthesis of aesthetics, ethics and spirituality. Their simplicity is the simplicity of great art.

HARIDAS SWAMI (1537-1632)

The revered Acharya of the Hindustani music tradition. Saint, musician and composer, he was the *Guru* of Tansen. He spent his life in the woods of Vrindavan singing and teaching. Emperor Akbar went all the way to hear him.

MIAN TANSEN (15...-1585)

The celebrated musician who adorned Emperor Akbar's court. Ramatanu or Tanna Misra was his original name. He not only composed *Dhrupad-s* of lasting merit but created new raga-s and modified some old ones.

SYAMA SASTRI (1762-1827)

One of the "Trinity" of Karnatak music and contemporary of Tyagaraja, his compositions are marked by a fusion of stately rhythm and mellifluous melody. Affluent and contented, he avoided submission to court patronage.

LEST WE FORGET

TYAGARAJA SWAMI (1767-1847)

His name is almost a synonym for Karnatak music at its best. Saint, musician and composer, he heralded a new era in Karnatak music. Shunning court patronage and riches, he bridged the gulf between the classes and the masses, between art music and devotional music.

MUTTUSWAMI DIKSHITAR (1775-1835)

Along with Tyagaraja and Syama Sastri he makes the Trinity of Karnatak Music. His compsitions are noted for elaborate *Raga-sanchara*, majesty, grandeur and restraint. Their style breathes the All India spirit ; many resemble the *Dhrupad*.

V.N. BHATKHANDE (1860-1936)

Father of modern Hindustani musicology ; scholar and composer ; collected and published a wide range of traditional compositions and *Sastraic* texts ; introduced the *That* system of classification. There is a *Sangeet vidyapeeth* named after him.

VISHNU DIGAMBAR (1872-1931)

Dedicated musician who carried the message of classical music to the people at large. He was gifted with a sweet and sonorous voice of great volume. Composer and author, he established the *Gandharva Mahavidyalaya Mandal*, a group of teaching centres all over India.

Delhi Sangita Samāj MUSIC ORIENTATION PROGRAMME (1968-69)

Sessions during the 2nd and 3rd weeks of : Aug., Sept., Oct., Nov. (1968), Jan., Feb., March (1969)

For Children (Tyaga-Bharati Songs)	*For All (Bharatiya Sangita)*	*For Connoisseurs (Chamber Music)*
M.E.A. School Centres	Gandharva Mahavidyalaya	B-82, N. Rajinder Nagar
Mondays R.K. Puram	.....	.....
Thursdays Reading Road	*Tuesdays*	.....
Fridays " "	*Wednesdays*	*Saturdays*

NINTH AUTUMN MUSIC MEET — NOVEMBER 1968

concerts, lectures, demonstrations.....

PROGRAMME

MAX MUELLER BHAVAN, 3, Curzon Road, New Delhi

SESSION 1	**Sunday, May 5, 1968**	**morning 9 to noon 12**
Naada-Pooja (Dhrupad, Kriti and Rabindra Sangeet)	GANDHARVA MAHAVIDYALAYA	*bharatiya sangeet*
Violin	GANESH NARAYAN PANDIT	*hindustani music*
"Aspects of Indian Music"	HAROLD S. POWERS	*illustrated talk*
Vocal	O. V. SUBRAMANIAM	*karnatak music*
SESSION 2	**Sunday, May 5, 1968**	**evening 6 to 9**
Vocal (Dhrupad)	ABHAYA NARAYAN MALLICK	*hindustani sangeet*
"Panditji and Khan Saheb"	DILIPCHANDRA VEDI, PREMLATA, VINAYACHANDRA, SADAGOPAN	
Flute	PRAPANCHAM SEETHARAM	*commemoration feature karnatak music*

TIRUKKODIKAVAL
KRISHNAIYAR
(1857-1913)

Outstanding genius whose achievements in violin play paved the way for its permanent adoption in Karnatak music. Glissando was his *forte*, *Raga-bhava* the life of his style.

A.K. COOMARASWAMY
(1877-1947)

Savant who wrote with deep insight of art, life and religion. He contributed greatly to the growth of worldwide interest in Indian art and culture.

OMKARNATH THAKUR
(1897-1967)

Doyen of Hindustani music who passed away in December '67. Composer and Author (of Pranav Bharati and Sangitan-jali), he has written on Mandra Sadhana in *Indian Music Journal.*

BARE GULAM ALI KHAN
(1902-1968)

Another outstanding musician, a well-wisher of IMJ, who passed away recently. He had a rare voice which he employed most artistically, never swerving from the aesthetic ideal.

Bharatiya Sangeet

ON NADA

A Dhrupad (anonymous)

प्रथम आद नाद ब्रह्म जो, जासो भयो है सब ही विस्तार ।
पवन आग्न पानी धरित्री माया मयी ।
सृष्टि रची करतार (प्रथम आद नाद·····)

That which is the beginning—the Primordial Sound,
From which everything has come,
That is all-pervasive.
That which has created
Sound, wind, fire, water,
and the illusory earth,
That is all-pervasive.

A Kriti of Tyāgarāja

रागसुधारसपानमु चेसि राजिल्लवे ओ मनसा ।
योग-योग-त्याग-भोग-फल मोसंगे (राग·····)
सदाशिवमयमगु नादोंकार स्वर-
विदुल् जीवन्मुक्तुलनि त्यागराजु तेलियु (राग.....)

The fruits of religious sacrifice
And spiritual disciplines, of renunciation and enjoyment,
These are bestowed by *Rāga*, that is the essence of nectar.
Drink it, O mind, and be effulgent.
Nāda, Omkāra, Svara—this (trinity), verily, is Sadāśiva (or, eternal happiness). Those who know it are liberated souls—
Tyāgarāja knows.

A song of Tagore

जागो जागो रे संगीत चित्त अम्बर कर तरंगित
निबिड़ नन्दित प्रेम कम्पित रिदयकुंज विताने
मुक्त बन्धन सप्त सुर तब करुक बिश्वबिहार
सूरज शशि नक्षत्रलोके करुक हर्ष प्रचार
ताने ताने प्राणे प्राणे गांथोनन्दन हार
पूर्ण कर रे गगन अंगन तार बन्दन गाने

Awake, awake, awake, O Music !
The sky of my mind is enchanted with pleasure,
My heart is shaken with deep love.
Fill the world with *svara-s* seven !
May the sun, the moon, the stars,
May the heavenly garland be of joy,
May the sky be filled with song in His praise !

Tyagaraja, the Sangita Smritikara

P. Sambamoorthy

Tyāgarāja came of a family noted alike for its literary and musical scholarship. Early in his life he digested all the available works on music of the time. The thorough mastery of the science of music enabled him to compose with self-confidence. If he has composed a number of *kṛiti-s* on the theme of the greatness of music and on the value of a knowledge of *saṅgīta śāstra*, it is because his intensive study of musicology enabled him to correctly evaluate such studies. He refers to various musical authorities in the *kṛiti-s*: *Vidulaku Mrokkeda* (Māyāmāḷavagauḷa) and *Saṅgīta jñānamu* (Dhanyāsī). Though the works of some of these authorities have not come down to us, yet it is certain that he must have had access to them. It may be remembered in this connection that the contents of a number of works were remembered orally in former times. It is a pity that with the advent of printing this capacity to memorise is gradually on the wane.

His knowledge of musicology enabled him to create many *rāga-s* and compose splendid compositions in them. That knowledge also enabled him to define and make clear the individualities of those *rāga-s* which were in a somewhat nebulous condition. He was a composer with vision. He saw into the future and laid the foundations for the further development of South Indian music along correct lines.

The concept of God as *Nādabrahma* (embodiment of music) is a unique one and originated in India. Tyāgarāja as a corollary enunciated the dictum that one can attain God-head through contemplation of pure music—*Nādōpāsanā*. This idea of his is a distinct contribution to Indian thought and has opened a new method of approach to the divine. He was positive that lives which were not spent in swimming in the ocean of *sangītajñāna* were a burden to the earth. He even doubted the possibilities of men without musical knowledge attaining *mōksha*. That when one contemplates on the higher aspects of music one comes into contact with Eternity was realised by him. He emphasised that music divorced from *bhakti* will not lead to bliss.

Tyāgarāja's compositions breathe the fragrance of *nija saṅgīta*. That he was conscious of the greatness of his own musical compositions and of his own musical attainments and that he had mastered the mysteries of *Nāda vidyā* are revealed in many of his compositions. He was a great *nādōpāsaka* and the fruits of his *nādōpāsanā* are revealed in some of his compositions.

The miracles performed by Tyāgarāja are all providential. They only serve to emphasise the mystic powers of *rāga-s* to stir up the elements or create marvellous effects and go to confirm that music when correctly sung by *pure souls* is capable of achieving such miraculous effects. Tyāgarāja may be styled a *saṅgīta smṛitikāra*. Scholars have christened his compositions as *Tyāgabrahmōpanishad*. His *kṛiti-s* are so many expositions of *nija saṅgīta* and hence his compositions might also be termed *saṅgītōpanishad*. What a glory it is for humanity to have produced a veritable musical incarnation in the person of Tyāgarāja !

Coomaraswamy on Raga

Psychologically the word *rāga*, meaning colouring or passion, suggests to Indian ears the idea of mood ; that is to say that precisely as in ancient Greece, the musical mode has definite *ethos*. It is not the purpose of the song to repeat the confusion of life, but to express and arouse particular passions of body and soul in man and nature. Each *rāga* is associated with an hour of the day or night when it may be appropriately sung, and some are associated with particular seasons or have definite magic effects. Thus there is still beleived the well-known story of a musician whose royal patron arbitrarily insisted on hearing a song in the *Dīpak rāga*, which creates fire : the musician obeyed under protest, but as the song proceeded, he burst into flames, which could not be extinguished even though he sprang into the waters of the Jamna. It is just because of this element of magic, and the association of the *rāga-s* with the rhythmic ritual of daily and seasonal life, that their clear outlines must not be blurred by modulation : and this is expressed, when the *rāga-s* are personified as musical genii, by saying that 'to sing out of the *rāga*' is to break the limbs of these musical angels. A characteristic story is related of the prophet Nārada, when he was still but a learner. He thought that he had mastered the whole art of music ; but the all-wise Vishṇu, to curb his pride, revealed to him in the world of the gods, a spacious building where there lay men and women weeping over their broken arms and legs. They were the *rāga-s* and *rāginī-s*, and they said that a certain sage of the name of Nārada, ignorant of music and unskilful in performance, had sung them amiss, and therefore their features were distorted and their limbs broken, and until they were sung truly there would be no cure for them. Then Nārada was humbled, and kneeling before Vishṇu prayed to be taught the art of music more perfectly ; and in due course he became the great musician priest of the gods.

—Ananda K. Coomaraswamy : 'The Dance of Shiva' (Asia, 1948)

Coomaraswamy and Krishnaiyar

Dr. Ananda Coomaraswamy, the famous art critic, was once in Madras and heard a solo violin recital of Tirukkodikaval Krishnaiyar. He was fascinated beyond measure by his music. Towards the close of the performance, he was requested to say a few words by way of appreciation of the great musician's talents. Instead of speaking, he simply blurted out in a low tone some note and asked Krishnaiyar what the *svara* of that note was. (Truly an impertinent question to be put to an artist of Krishnaiyar's eminence.) Krishnaiyar was provoked. He straightaway took the violin and without even a moment's pause and without even feeling his way on the finger-board, placed his fingers at the correct position, took the bow and played the note saying, "Here is your note, "Sir". The entire audience was filled with amazement, since the note rendered by the art critic had no bearing on any of the known *rāga-s*. Dr. Coomaraswamy said to Krishnaiyar, "Sir, please do not feel insulted at my question. It is only to prove your extraordinary sense of *svarajñānam* that I gave this test". He then made a nice speech eulogising the talents and achievements of Krishnaiyar in Violin play.

—P. Sambamoorthy : 'Great Musicians' (IMPH, 1959)

Delhi Sangita Samāj

Regd. Office :
17A/60, W.E.A., New Delhi-5

Central office : B-82, New Rajinder Nagar, New Delhi-5

This is an organisation of musicians, music-lovers and students, and men and women of culture in general. Originally known as "Krishna Gana Samaj" it has gradually developed along distinctive lines of service, and today meets a greatly felt need of the country and of the world as a whole.

Objects

Preservation, enrichment and propagation of Sangita.

Guideline

Entertainment with education.

Membership

Ordinary Member	annual subscription	Rs. 10/-
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Application Form on request

Current programmes

HALF-YEARLY MUSIC MEETS are arranged in the summer and autumn of each year. They provide not only music concerts but also demonstration lectures by scholar-musicians. Promising musicians, amateur and professional, are given encouragement by the Samāj.

MUTUAL UNDERSTANDING between the two great traditions of Indian music, Hindustāni and Karnāṭak, is fostered here. During our music meets, musicians belonging to the two traditions perform on the same platform ; scholars from the two schools give demonstration lectures for the benefit of students and genuine lovers of music. Attendance at our functions is steadily increasing, and the attitude of listeners is one of respect and eagerness. The musician is provided with the freedom necessary for maximum self-expression.

THE INDIAN MUSIC JOURNAL, published half-yearly about the time of our half-yearly Music Meets in Vaiśākha (April-May) and Kārtika (October-November), is issued along with a Supplement. Devoted to music, education and culture, it circulates throughout India and abroad. It is issued free to members. Eminent experts are on our Board of Editors.

For non-members, Inland Subscription is Rs. 5/- per annum

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TYĀGA-BHĀRATĪ ... carries the fruits of intensive study and problem-centred research to the doors of the people. "Music for All" is its creed.

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social and cultural groups,
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SECONDLY : ... Tyāga-Bhāratī enlarges the area of shared musical experience among *all people*, through the medium of 'Bhāratīya Sangeet'.

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V.V. Sadagopan is the Professor-Director

Tyaga-Bharati Songs for Children

प्रार्थना | **I** | **तीन ताल**
Prayer | **Hindi** | **Phythm of Four**

दया करो हे दया निधान । हम बालक लघु आप महान् ।। दया करो ।।
सदा सत्य का पथ अपनायें, जग जीवन निज सफल बनायें ।
दीन दुखी निर्बल सेवा की, शक्ति हमें दो हे भगवान ।। दया करो ।।
माता पिता गुरु आज्ञा माने, सद् विचार शुभ पथ पहचाने ।

(रचयिता—विष्णु कुमार कपूर)

ए=ह्रस्व ए
ओ=ह्रस्व ओ
ळ=ழ ( )

God compassionate, be kind to us !
We are small children : you are great.
We pray, we always adopt the path of rectitude ;
and make our life and that of the whole world a success.
God, give us strength to serve the poor, the afflicted and the weak.
May we be obedient to our parents and teachers,
and be able to distinguish the noble thoughts and the path of goodness.

बाल प्रास | **II** | **तीन ताल**
Nursery Rhyme | **Tamil** | **Rhythm of Four**

ढम् ढम् ढमारम्
भम् भम् मोट्टार हार्न्
झम् झम् सारट्ट्
जिल् जिल् जिलेबी

"Dham, Dham", the drum !
"Bham, Bham", the horn !
"Jham, Jham", the horse-carriage !
"Jhil, Jhil" '—'*Jilebiii* !

सौन्दर्य | **III** | **तिस्रगति**
Beauty | **Tamil** | **Rhythm of Three**

वन्नक्किळि उन्नळ्ळु एन्नदिनाले
अन्नैयोडि णङ्गिनलम् पेट्टुदिनाले
वन्न मयिल् उन्नडनम् ऐन्नदिनाले
मिन्नुमामळै मुहिलैक्कण्ड दिनाले
कोकिलमे उन्निशैयुम् एन्नदिनाले
कोदिलादु नादनोडिशैन्द दिनाले

Tell me parrot, how do you get your beauty ?
"It's simple ; I live in harmony, with Mother !"
Tell me, peacock, what makes you dance ?
" 'Cause I have found the Flashing Cloud of Rain !"
Tell me, cuckoo, what makes you sing ?
"Pure of heart, I live in tune with the Lord i"

कहानी | **IV** | **तीन ताल**
Story | **Tamil** | **Rhythm of Four**

ऐयोपावम्, ओरुशिरुजन्तु, अदर्कुत्तन् पेर् मरन्दुपोच्चु,
आरैक्केट्टाल् तेरियुम् एन्द्रु अङ्गुम् इङ्गुम् अलैन्ददुवे ।
अङ्गोरु कन्ड्रु, अळगुक्कन्ड्रु, कोळु कोळु कन्ड्र, अदनिडम्पोय्,
कोळु कोळु कन्ने, एन् पेरेन्न ? तेरियादु एन तायैकेट्पोम् ।
ट ट ट ट टट्टा ट ट ट ट टट्टा ।
कोळु कोळु कन्ने, कन्निन ताये एन् पेरेन्न इयंबिडुवाय्
तेरियादु ऐन आयनैक्केट्पोम् । ट ट ट ट टट्टा ट ट ट ट टट्टा ।
कोळु कोळु कन्ने, कन्निन् ताये तायिन् आया एन पेरेन्न ।
तेरियादु एन कोलैक्केट्पोम् । ट ट ट ट टट्टा ट ट ट ट टट्टा ।
कोळु कोळ कन्ने·····आयन् कैक्कोले, एन पेरेन्न इयंबिडुवाय् ।
तेरियादु एन् मरत्तैक्केटपोम् । ट ट ट ट टट्टा ट ट ट ट टट्टा
कोळु कोळ कन्ने·····कोलिन् मरमे एन् पेरेन्न ।
तेरियादु अन्दक्कोक्कैक्केट्पोम । ट ट ट ट टट्टा ट ट ट ट टट्टा ।
कोळु कोळु कन्ने·····मरमेल् कोक्के, एन् पेरेन्न इयंबिडुवाय् ।
तेरियादु एन् कुळत्तैक्केट्पोम् । ट ट ट ट टट्टा ट ट ट ट टट्टा ।
कोळु कोळु कन्ने·····कोक्कुरैकुळमे एन् पेरेन्न ।
तेरियादु अन्द मीनैक्केट्पोम् । ट ट ट ट टट्टा ट ट ट ट टट्टा ।
कोळु कोळु कन्ने·····कुळत्तुळ्मीने एन् पेरेन्न इयंबिडुवाय् ।
तेरियादु अन्दवलैयनैक्केट्पोम् ट ट ट ट टट्टा ट ट ट ट टट्टा ।
कोळु कोळु कन्ने·····मीन्पिडि वलैया एन पेरेन्न ।
तेरियादु एन् चट्टियैक्केट्पोम् । ट ट ट ट टट्टा ट ट ट ट टट्टा ।
कोळु कोळु कन्ने·····वलैयन् कैच्चट्टी एन् पेरेन्न इयंबिडुवाय् ।
तेरियादु एन् कुयवनैक्केट्पोम् । ट ट ट ट टट्टा ट ट ट टटट्टा ।
कोळु कोळु कन्ने·····चट्टिशेय् कुयवा ऐन् पेरेन्न ।
तेरियादु अन्द मण्णैक्केट्पोम·····ट ट ट ट टट्टा ट ट ट ट टट्टा

कोळु कोळु कन्ने·····कुयवन् कैमण्णे, एन पेरेन्न इयंबिडुवाय्
तेरियादु ऐन्तरैयैक्केट्पोम् ····· ट ट ट ट ट्टा ट ट ट ट ट्टा
कोलु कोलु कन्ने····· मण्णिन्तरैये ऐन पेरेन्न
तेरियादु अन्दप्पुल्लैक्केट्पोम् ·····ट ट ट ट ट्टा ट ट ट ट ट्टा ।
कोळु कोळु कन्ने·····तरैयिन् पुल्ले एन् पेरेन्न
तेरियादु अन्दक्कुदिरैयैक्केट्पोम्·····ट ट टट ट्टा टट ट ट ट्टा
कोळु कोळु कन्ने·····पुल्तिन्कुदिरै एन् पेरेन्न । कुदिरै-"ही ही,ही ही" ।

There was a little creature—
poor little creature, he forgot his name!
"Whom to ask?"—he pondered,
and here and there he wandered.
At last he saw a calf, a beautiful calf,
Chubby chubby calf. Going to him he asked:

"Chubby Chubby Calf! What is my name?"
"I don't know, let us ask my mother."
(They go) *Ṭa ṭa ṭa ṭa ṭaṭ ṭā Ṭa ṭa ṭa ṭa ṭaṭ ṭā*
"Chubby chubby Calf! Mother of the calf! What is my name?"
"I don't know, let us ask my grazier". *Ṭa ṭa ṭa ṭa ṭaṭ ṭā Ṭa ṭa ṭa ṭa ṭat ṭā*
"Chubby Chubby Calf!.....grazier of the cow! What is my name?"
"I don't know, let us ask my pole". *Ṭa ṭa ṭa ṭa ṭaṭ ṭā Ṭaṭa ṭa ṭa ṭaṭ ṭā*
"Chubby Chubby Calf!.....pole of the grazier! What is my name?"
"I don't know, let us ask my tree." *Ṭaṭa ṭa ṭa ṭaṭ ṭā Ṭa ṭa ṭa ṭaṭ ṭā*
"Chubby Chubby Calf!.....tree of the pole! What is my name?"
"I don't know, let us ask yonder crane". *Ṭa ṭa ṭa ṭa ṭaṭ ṭā Ṭa ṭa ṭa ṭaṭ ṭā*
"Chubby Chubby Calf!.....crane on the tree! What is my name?"
"I don't know, let us ask my tank." *Ṭa ṭa ṭa ṭa ṭaṭ ṭā Ṭa ṭa ṭa ṭa ṭaṭ ṭā*
"Chubby Chubby Calf!.....pond of the crane! What is my name?"
"I don't know, let us ask the fish." *Ṭa ṭa ṭa ṭa ṭaṭ ṭā Ṭa ṭa ṭa ṭa ṭaṭ ṭā*
"Chubby Chubby Calf!.....fish in the tank! What is my name?"
"I don't know, let us ask the fisherman." *Ṭa ṭa ṭa ṭa ṭaṭ ṭā Ṭa ṭa ṭa ṭa ṭaṭ ṭā*
"Chubby Chubby Calf!.....O thou fisherman! What is my name?"
"I don't know, let us ask my pot." *Ṭa ṭa ṭa ṭa ṭaṭ ṭā Ṭa ṭa ṭa ṭa ṭaṭ ṭā*
"Chubby Chubby Calf!.....pot of the fisherman! What is my name?"
"I don't know, let us ask my potter." *Ṭa ṭa ṭa ṭa ṭaṭ tā Ṭa ta ta tat ta tā*
"Chubby Chubby Calf!.....potter of the pot! What is my name?"
"I don't know, let us ask that mud." *Ṭa ta ta ta tat tā Ṭa ta ta ta tat tā*
"Chubby Chubby Calf!.....mud of the potter! What is my name?"
"I don't know, let us ask my earth." *Ṭa ta ta ta tat tā Ṭa ta ta ta tat tā*
"Chubby Chubby Calf!.....O thou earth! What is my name?"
"I don't know, let us ask the grass." *Ṭa ta ta ta tat tā Ṭa ta ta ta tat tā*
"Chubby Chubby Calf! grass on the earth! What is my name?"
"I don't know, let us as ask the horse." *Ṭa ta ta ta tat tā Ṭa ta ta ta tat tā*
The Horse: "hī hī hī hī hī hī"

(To be concluded

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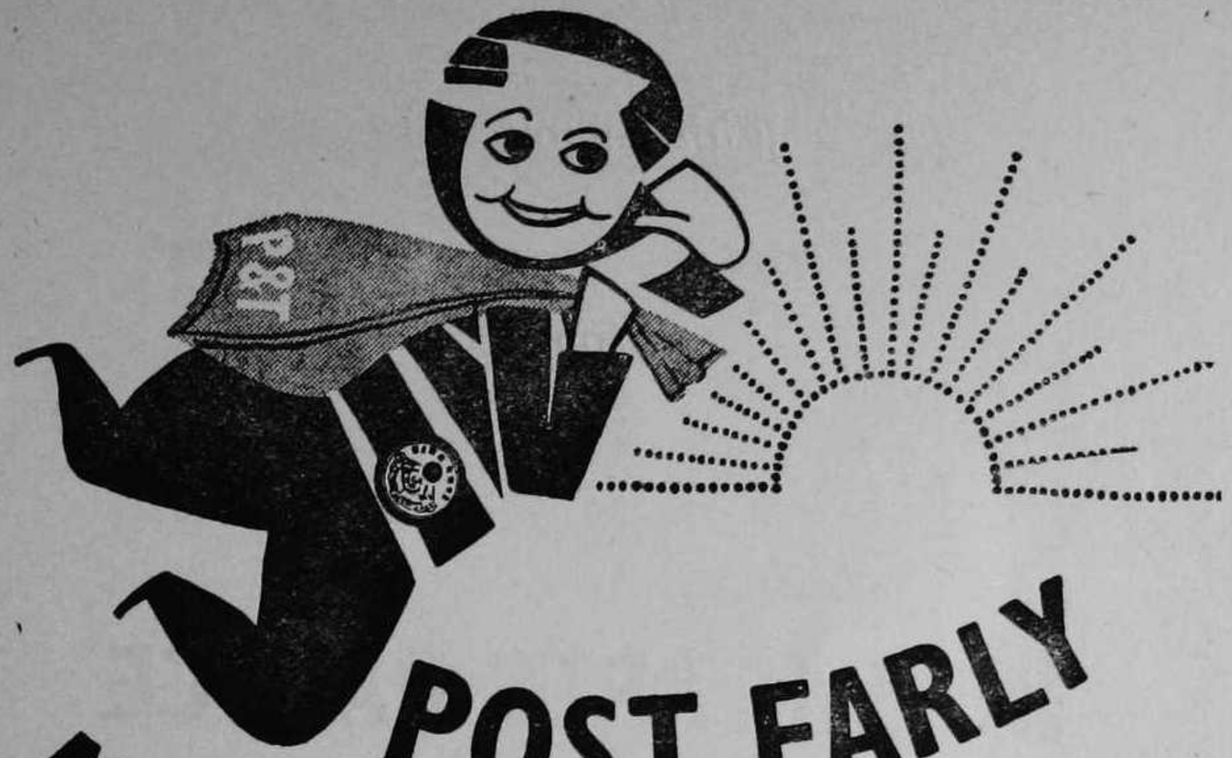

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A stage, where every man must play a Part.

—Merchant of Venice
Act 1, Scene 1.

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